

EXPRESSING YOURSELF

GRADE TWELVE

WADE • BLOSSOM • EATON



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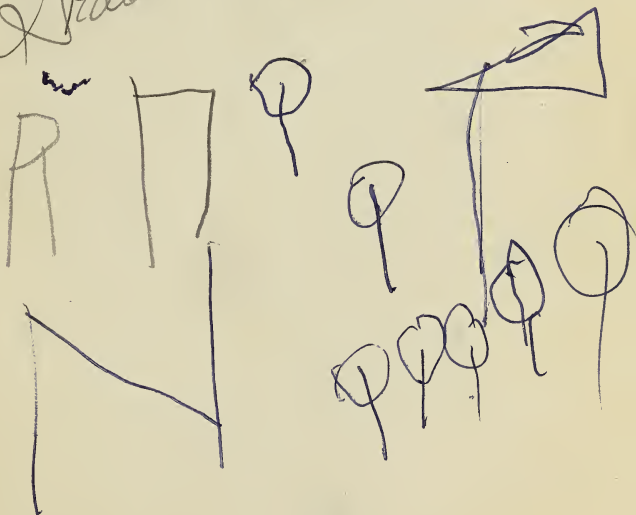
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~~Joseph Krzanoski~~

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Grade one and two. = 3.





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Expressing Yourself

A TEXTBOOK IN LANGUAGE

For Grade Twelve

By

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EDITED FOR CANADIAN SCHOOLS BY

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Edmonton, Alberta*

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PRINTED IN CANADA

LODE-STARS

IS THERE any value in hitching one's wagon to a star? We hope so. At least we mention a few of those beckoning lights upon which we have cast an admiring eye as we have composed. We have sought to make our book:

1. *A student's book.* We have tried to write personally, and primarily for the student, whose interest and co-operation we so much desire. Motivation, self-analysis, and self-criticism have been emphasized. The word *yourself* in the title implies that the student is to be concerned not with the mere grasp of facts and rules, but with the mastery and enrichment of his own mind.
2. *A teacher's book.* We have attempted to provide a logical book, one in which the development of fundamental skills is made purposeful by the relation of these skills to the chief objectives of composition, oral and written. At the same time we have attempted to make the book so flexible that it can be adapted to various sorts of classroom needs and conditions. Varied and optional assignments have been provided. Optional assignments especially suited to more able pupils have been provided. An appendix of brief drills and reviews has been added. The pupil may be directed to "take one as needed," or the whole class may be given a ten-minute daily review for the maintaining of fundamental skills. Diagnostic and mastery tests are provided.
3. *A practice book.* We have tried to state information and directions very briefly. Explanations lead immediately to discussion and to extensive and valuable experience in thinking, in speaking, and in writing.
4. *A practical book.* We have sought to make our assignments not merely compositions, but important and reasonable practice in the types of expression required in daily life. Each assignment has a clearly defined purpose. The emphasis given to effective speaking, clear style, adequate vocabulary, ability to grasp thought from the printed page, skill in writing

letters, power to explain and to persuade, will, we hope, lead the pupil to apply his knowledge to more effective and enjoyable daily communication.

5. *A book of suggestions.* We have tried to be definite, but not domineering. Although directions must be specific, we have sought to explain *an* excellent way of mastering English, but not *the only* way.
6. *An enriching book.* We have endeavored to deal adequately with the mechanics of expression; but a principal aim has been constantly to train pupils to observe, to imagine, and to reason. The second word of the title *Expressing Yourself* constantly invites the pupil to find value in his own personality, in his own ideas, in his own experiences. The delights of reading for pleasure have been recognized, but the enriching influence of study has been stressed without apology.

Like all similar books, however, this book will be valuable not because of its purposes, but because of what happens to the mental equipment and to the oral and written expression of the boys and girls who use it.

To those who have granted permission for the use of copyrighted material, the authors express their hearty thanks: D. Appleton-Century Company, for "Introduction of Henry Cabot Lodge," by Calvin Coolidge, "The Empire's Gift," by King George V, from *King George V in His Own Words*, by F. A. Mackenzie; Associated Press, for a News Item; Dorothy Canfield Fisher, for letter to Mr. Blossom; *The Forum*, for Review of *King Mob*, by Frank K. Notch; Houghton Mifflin Company, "The French Revolution," from *Civilization in Europe*, by Schapiro and Morris; selection from *Walden*, by Henry D. Thoreau; selection from *Economics for Secondary Schools*, by Eugene B. Riley; and selection from *Fundamentals of Chemistry*, by Gray, Sandifur, and Hanna; *New York Sun*, for "Is There a Santa Claus?"; *Toledo Blade*, for a News Item.

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I

METHODS AND OBJECTIVES

A. What You Seek as a Student of English

Do I attack my English lessons systematically? Do I apply the principle I learn in my English class to other subjects? Am I efficient in my study of English?

Have you ever been on a trip with someone who did not know where he was going or why he wanted to go? Or have you ever belonged to a club which just drifted along without any pur-

pose? If so, you know how easy it is to spend time and energy without getting anywhere. You never reach a goal without running toward it. In the study of English, you need not have the *same* goal as other people; but you ought to have *some* goal worthy of achievement.

Just what is your work in English supposed to do for you? Here are some suggestions: First, you ought to learn to express *yourself*. Like everyone else, you have a certain type of mind, a characteristic way of looking at life, a set of experiences unlike those of anyone else. In *your* mind, therefore, you must learn to find thoughts to express and the best way to express them. Of course, you will study how others talk and write. You should seek the influence of their ideas. Yet you must strive to express *yourself*, not to be a colorless imitator.

Secondly, you must try to express yourself *effectively*. Others are influenced by what you say and write only when they understand you, only when they are interested and impressed. They are moved when you make them feel and believe, when you please them by the attractive manner in which you present

your thoughts. Therefore, a second aim is to learn how to write and to talk clearly, forcefully, and attractively. To accomplish this end, you will make life and books give you thoughts and emotions; you will make words, sentences, and paragraphs your servants in carrying your thoughts and emotions to others.

Finally, you aim to make the so-called "by-products of study" a permanent part of your equipment for life. Finding something interesting to express from daily life and from literature should be an experience in observing, imagining, reflecting. Observe: see and hear more of what surrounds you. Imagine: put yourself in the place of others and combine your experiences in new ways. Reflect: think about the whys and wherefores of things. Careful shaping of sentences so that they express just what you wish to convey should make you a clearer thinker. Persistent attention to small matters should give you the habit of attention to details. By memorizing and recalling what you have read and heard, you should train your memory. By comparing and contrasting, explaining and arguing, you should develop the ability to form judgments. Thus your efforts to express yourself effectively should be valuable training for life.

These are but a few suggestions of what one might gain from studying English. Now what do *you* think are *your* aims?

Self-Test:

What three purposes of studying English have been mentioned? If English were not a required subject, should I elect it? Why? Is it true that learning to read good books is important for people who are learning to write?

Better-English Week — a Radio Program:

Have you ever been in a broadcasting studio? It is a place of magic, where shot rolled in a tin can becomes "wind in the distance," and a box of nails slammed to the floor is "the crash of a falling picture in a haunted house." Do you ever realize that a radio announcer carefully writes and reads even the seemingly least important of his announcements?

Today we become Radio Station CLASS, broadcasting on a wave length of forty-five minutes, with a frequency of five periods a week. The owner of the station, your instructor, will select the official announcer. There will be several guest speakers, who will address the audience on the subjects given below. Each speaker will be allowed three minutes. If there is still time before signing off, the announcer will ask some of those present in the studio to contribute their ideas informally to the "Ladies and Gentlemen of the Radio Audience."

Plan to read your talk from manuscript. It must be interesting, well organized, smooth in expression. Read it aloud as a test. Have it full of interesting illustrations. During the class hour let each speaker stand behind a screen, so that the whole effect will depend upon the voice alone.

1. English as Training for Life
2. The Need for Better Expression
3. Some Important Aims for Students of English
4. How to Test the Effectiveness of What We Write and Speak
- *5. Books and Ideas
- *6. Speech as an Indicator of the Speaker
- *7. How We Learn to Talk
- *8. The Influence of the Radio on Speaking

Was my material well thought out? Was my paper neatly and legibly written, so that I could read it easily? Did I read interestingly? Did I make any mistakes in pronunciation? Did I speak clearly, in a conversational tone? Did I shout? (Yelling at a microphone does nothing but blow out the fuses!)

B. Achievement Record

Expressing Yourself is a practice book in the kind of English that gives pleasure and profit to other people.

The following chart is intended to help you to look squarely at the problem before you, and especially to assist you in estimating your progress. First, copy the Roman numerals and letters; make a neat form. Then, using symbols, grade yourself as A, excellent; B, good; C, fair; D, poor. You will be interested in repeating the analysis three or four times during the school year.

* Starred assignments are offered for honor work.

Do not write in this book

ACHIEVEMENT RECORD	Now	First Month	First Semester	Second Semester
I. ATTITUDE				
A. Co-operation.....
B. Industry.....
II. EQUIPMENT FOR SUCCESS				
A. Habits of preparation				
1. Method of keeping assignments
2. Ability to take useful notes.....
3. Power to concentrate.....
4. Methods of fixing what I learn: analysis of reading, self-exami- nation, meditating, recalling, reviewing.....
B. Ability to observe.....
C. Inventiveness.....
D. Character and extent of reading
E. Character of conversational Eng- lish
F. Vocabulary.....
G. Knowledge of fundamentals				
1. Spelling.....
2. Grammar.....
3. Punctuation.....
III. ACHIEVEMENT IN WRITTEN ENGLISH, if judged by				
A. Value of ideas.....
B. Value of style, extent to which it is				
1. Clear.....
2. Forceful.....
3. Attractive.....
C. Form: neatness, organization, legi- bility.....
IV. ACHIEVEMENT IN ORAL ENGLISH, if judged by				
A. Contribution to the knowledge and interest of those who listen.....
B. Delivery: posture, voice, articula- tion, pronunciation.....

II

USING ENGLISH TO TELL STORIES

A. What Narration is and What You Do with It

What do I do when I tell a story? How do stories differ from explanations? Have I much use for story-telling?

“Once upon a time, a vizier who had displeased the Sultan was condemned to be imprisoned for life in a high tower, from which escape seemed impossible. One

night his wife came to the foot of the tower, weeping bitterly for her husband. When he heard her and knew who she was, he called out softly: ‘Do not weep, for I may yet be saved if you will do as I bid. Go home and bring with you when you come back again a live black beetle and a little butter. Bring also a ball of fine silk, a ball of thread, a ball of stout twine, and a coil of rope.’ His wife went and quickly returned with all of these things.”

“And thereby hangs a tale!” How did it come out? Oh, the vizier had his wife touch the beetle’s head with the butter, tie one end of the silk thread around the beetle’s body, then put him on the tower directly beneath the vizier’s window. The beetle, smelling the butter and thinking that there must be more of it above, crawled straight up to where the vizier stood. Then this ingenious man pulled up the thread, the twine, and finally the rope. This he fastened to the inside of the tower, slid to the ground, and fled under the cover of darkness. It is reasonable to suppose that they lived happily ever afterward.

This sort of writing is called narration. Sometimes it relates actual happenings; sometimes, as in the case of the story just



Underwood and Underwood

DINNER FOR THREE

Does this picture help you recall an enjoyable experience of your own?

read, it is imaginative. Always its chief purpose is to interest. You tell stories to illustrate your ideas; you tell them to report what you and others have done; you tell them to share what you have read, dreamed, and imagined. Invariably, you are trying to interest. Telling stories is one of the principal ways of giving pleasure with words.

Self-Test:

I

In one effective sentence, distinguish stories from other forms of composition. What makes a story enjoyable for me?

Sharing What You Enjoy:

Prepare to read a short selection of narrative which you believe will be enjoyed by those who listen. Try to find a passage which in your opinion is a model of effective story-telling. Look for a story which will make your audience laugh, or hold them in suspense, or create some mood. Part of the enjoyment will depend, of course, on how well you read the story.

Self-Test:

2

Think of some especially enjoyable story. Summarize it; then explain briefly why it was enjoyable.

Giving Pleasure with Your Experiences:

Briefly tell of some experience which you recall with pleasure. Remember that you cannot make others enjoy what you do not enjoy yourself. Begin directly. Tell your audience where the story took place and when it happened — then the story! Try to tell it so well that, in imagination, your listeners will be able to share your experiences.

Below are some suggested titles:

1. My First Job
2. My First Introduction to Society
3. I Didn't Catch the Fish
4. Dreams Come True

Self-Test:

3

When I tell a story, do I do anything besides relate incidents? If I were writing a story for a newspaper, what especially should I try to accomplish?

Making Believe:

Probably you sometimes like to imagine that you are someone else, or that you live in places which you have never seen. That is why you enjoy fiction so much. Of course other people like to be released from this world of reality also. In this exercise you will not only have the fun of making believe, but you will also give pleasure to others by what you imagine.

Write a brief story which is essentially fiction. That is, use what you have actually seen and experienced to make up a story that is really beyond the range of possibility. Your aim, of course, should be to make your story seem true.

Here are a few suggestions for titles:

1. A Trip to Mars
2. Twenty Leagues Under the Sea
3. Off to the North Pole
4. Admiral Byrd Takes Me Along
5. Of Course It Didn't Happen

*Have my stories been interesting?
Have I introduced them well?
Have I prepared them carefully?
Which story read in class was
enjoyed most? Why was it
enjoyed?*

B. Some Good Ways to Tell a Story

There is no best way to tell a story. You must try as you write to find the method best suited to the particular story that you wish to tell, and the particular people who are to read it.

Here are three passages of narration which illustrate three popular ways of telling a story:

In the first illustration, the author is *a reproducer*. He is merely relating what he has read in the log book of a vessel. He might have reproduced what he has been told by a friend, or what had been passed on to him as a legend, or what he had heard on a street corner or read in a book or magazine. The point to remember is that the author is simply retelling; he is detached from the experience, not taking part in it himself. In relating anecdotes to friends, or in writing news articles for your school paper, you use this method. You are a reproducer of what you have seen, heard, or read.

1. *The Author as a Reproducer*

The Castine, when she went to work to batter the walls off San Juan, carried on board three boiler makers: Fish, another, and Huntley, of Norfolk, Virginia. The Castine went into action under full steam, her triple screws revolving at fullest speed, and her battery of eight guns quivering with excitement and the fierce delight of battle.

Suddenly, without warning, far down in the furnace hole, there arose a fierce hissing sound inside one of the furnaces. Those who heard it trembled as no guns or shot or shell had power to make them tremble! A socket bolt in the far interior of the furnace had become loose. A leak had been sprung; steam was pouring in upon the fire, threatening to put it out and stop the progress of the ship, even if it did not have the more awful effect of causing a terrible explosion and annihilation.

One instant of startled horror; then without hesitation, with stern-set jaws, and fierce determination on every line of face and form —

“Turn off the draught!”

“Huntley! What are you going to do?”

“Bank the fire! Quick!”

“It’s certain death!”

"For one — or — for all. Turn off the draught! Bank the fire!"

The orders were carried out feverishly.

"Now a plank!"

And before they could stop him, this hero had flung the plank into the furnace, right on top of the black coal with which it was banked, and had himself crawled over the ragged mass, far back to where the steam was rushing like a hissing devil from the loosened socket.

For three minutes he remained inside that fearful place; then the work was done; the ship was saved; and friends drew Huntley to the door, scorched, scalded, insensible, almost dead.

In the second illustration, the author is a *participant*. Unlike the reproducer, he is actually taking part in the incidents related.

2. *The Author as a Participant*

As I was once sailing in a fine stout ship across the banks of Newfoundland, one of the heavy fogs which prevail in those parts rendered it impossible for us to see far ahead even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the mast-head and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks. The wind was blowing a smacking breeze, and we were going at a great rate through the water.

Suddenly the watch gave the alarm "Sail ahead!" It was scarcely uttered before we were upon her. She was a small schooner at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, the weight of our vessel bore her down below the waves; we passed over her and were hurried on our course.

As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches rushing from her cabin; they had just started from their beds, to be swallowed, shrieking, by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears swept us out of all farther hearing. I shall never forget that cry. It was some time before we could put our ship about, she was under such headway.

We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired signal guns and listened in order that we might

hear the halloo of any survivor; but all was silent. We never saw or heard anything of them more. — Washington Irving.

The third example is a charming story in which the author is an *eavesdropper*. He is listening to someone who tells her experiences — tells them to the author, thus to the reader.

3. *The Author as a Listener*

That night there was an unusual atmosphere in her corner. She had a newly *tallied* cap on her head, and her little Sunday shawl over her shoulders. Her candle was burning, and the hearth stones had an extra coat of whitewash. She drew me up close beside her and told me a story:

“Once a long, long time ago, God, feelin’ tired, went to sleep and had a nice wee nap on His throne. His head was in his han’s and a wee white cloud came down and covered Him up. Purty soon he wakes up, an’ says He:

“‘Where’s Michael?’

“‘Here I am, Father!’ says Michael.

“‘Michael, me boy,’ says God, ‘I want a chariot and a charioteer!’

“‘Right ye are!’ says Michael; and up comes the purtiest chariot in the city of Heaven and the finest charioteer.

“‘Me boy,’ says God, ‘take a million tons of the choicest seeds an’ the flowers of Heaven an’ take a trip round the world wi’ them. Scatter them, says He, by the roadsides and the wild places of the earth where my poor live.’

“‘Aye,’ says the charioteer, ‘that’s jist like Ye, Father; it’s the purtiest job of me afther-life an’ I’ll do it finely.’

“‘It’s jist come to Me in a dream,’ says th’ Father, ‘that the rich have all the flowers down there, an’ the poor have none at all.’”

At that point I got in some questions about God’s language and the kind of flowers.

“Well, dear,” she said, “He spakes Irish to Irish people; an’ the charioteer was an Irishman.”

“Maybe it was a woman,” I ventured.

“Aye, but there’s no difference up there!”

“The flowers,” she said, “were primroses, buttercups, an’ daisies an’ th’ flowers that be handy to th’ poor; an’ from that day to this, there’s been a-plenty for all of us everywhere!” — From *My Lady of the Chimney Corner*, by Alexander Irvine.

Which method of story-telling is the best? The answer depends largely on who you are and what you want to tell

Self-Test:

1

What three methods of telling a story have been explained? Which method would be most effective for reporting a football game for the school paper? Why?

Learning by Imitation:

An excellent way to learn how to tell a story is to practice reproducing in your own words what someone else has told effectively. Reproduce any one of the stories quoted in this section. Do not memorize it. Try to tell exactly what happened in your own language, without losing the mood or the power of the narrative to interest. If you prefer, you may substitute an effective story of your own choice.

Self-Test:

2

Which of the three passages quoted do I like the best? How can I explain the preference?

Finding the Best Way:

Write Irving's story of the shipwreck from another point of view. For example, tell it as if you were listening to an old sea captain "spinning a yarn." If you prefer, you may select some story not in the text and tell it from a point of view different from that used by the author. Entirely change the method if you like. For example, if the story is an anecdote or short story written for a magazine sold to above-the-average readers, rewrite the story as it would be told in any first-rate newspaper.

Self-Test:

3

What advice about choosing a method of story telling has been given? Can I think of other ways to tell a story besides those given in the text?

Using Personal Experiences:

What is the most amusing or embarrassing experience that you have ever had? Tell the class about it. Where did it happen? When did it happen? Try to hold the class attention to the end, so that no one shall lose interest after you have revealed the "big moment." Try to keep your listeners wondering how your adventure will come out.

Self-Test:

4

From what point of view do I usually tell a story? What are the advantages and disadvantages of this method?

Using Observations:

Choose one of the following assignments:

1. You are on your way to school, or to some other destination. As you walk or ride along, a series of incidents takes place. What are they? Knit them into an interesting and connected story. Here are some titles which may give you ideas:
 1. Three Minutes of Adventure
 2. It Happened in a Small Town
 3. One Day Last Fall
 4. Just Around the Corner
- *2. There is a good story at every turn of the road for those who are observant and imaginative!

Imagine that you are in some definite position. Do not leave this position when you start to write. You are on a street corner, or at the seashore, or waiting for a partner at a dance, or looking out of a window. Wherever it is, stay there in imagination as you write. Now tell the story of what happened. *As I Stood Watching* may serve as the title for this composition.

Self-Test:

5

Using the pronoun *I*, tell in one sentence some incident that has happened. Now shift this sentence to a different point of view, so that it seems to be something overheard. Finally, relate the same incident in the form of conversation.

Practical Applications:

Choose one of the following assignments:

1. Write an informal letter in which you tell a friend about some interesting experience.
2. Imagine that you have been asked to entertain with a three-minute story on the radio. Select the form for telling the story which you consider most effective. Then practise telling your story to the class.
- *3. Imagine that you have been away on a business trip. When you return, your employer asks you about business conditions. Illustrate one of your statements with an anecdote heard or read, or by telling of an experience that you had while you were away.

Self-Test:

6

Summarize in three or four sentences what has been said so far about story telling. Do I agree with all I have read?

Developing Imagination:

"Two friends were traveling on the same road when they met a bear. One, in great fear, without thought for his companion, climbed into a tree and hid. The other, realizing that he had no chance single-handed against the bear, could think of nothing better to do than throw himself on the ground and pretend to be dead." What happened? Finish the story.

What different ways of telling stories have I learned? Which has proved the most effective? In what ways have I improved my ability to tell stories? Of all the stories I have written which has proved the most enjoyable? Why was it interesting?

C. Three Important Parts of a Story

Whatever way you choose to tell a story, it must involve three important parts: (1) The part which explains where and when and under what circumstances the story takes place; (2) the part involving what takes place; (3) the part describing the motives and actions of those whom the story is about. In other words, a story involves setting, plot, and characters.

1. Setting

Learn to begin your stories effectively. This usually means *begin immediately*. Do not describe the landscape; leave that to the painters. Attempt to give just enough information to enable your readers to understand and enjoy your story. Where were you when the experience began? When did it happen? Were you alone? Who else was involved? What mood were you in? What was going on around you? All this can, and in most stories *must*, be told in a very short space. Do not delay; get to the action. The *story* is the thing!

Here are some examples from student writers who have achieved these results in a few sentences:

1. On July 8, 1912, I was living in Kobe, Japan, where, strange as it may seem to you who are familiar with my literary tastes, I was engaged as assistant director of the International Oil Company.
2. Have you ever seen a cloud which looked like dingy copper surrounded by puffs and curls of dull gray smoke? I never had until that fateful August afternoon when Bill and I had our first adventure with a Texas twister.
3. Strange how little matters often affect our entire lives! I was standing in my front yard, waiting for the Toronto bus to arrive. I had just finished breakfast, and it was too early for most folk in our sleepy village to be abroad. Imagine my surprise, then, when I suddenly observed two men walking toward me, waving their arms excitedly, seemingly engaged in a quarrel.

Of course these are not masterpieces; and the best parts of the stories are to come. However, they do give a hint of the times, places, and conditions involved in the stories. And they are *brief*. Which do you consider the best?

Self-Test:

1

What are three important parts of a story? What do I mean by the *setting*? What is its purpose? What especially should be avoided in composing the setting?

Learning from the Poets:

Those of you who have read such poetic stories as *The Highwayman*, by Alfred Noyes, and *King Robert of Sicily*, by Longfellow, know how effectively stories may be told in poetry. Especially, poets are skillful in describing setting; they know how to be brief and to use words which make us see and feel.

Read through the following poem. Make notes of where the story takes place, when it takes place, who are in it. Note, too, what the mood of the story is, and what is going on in the minds of the principal characters. Now write a brief description of the setting in prose, and read your work to the class for criticism.

Incident of the French Camp

You know, we French stormed Ratisbon:

A mile or so away,

On a little mound, Napoleon

Stood on our storming-day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused, "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall," —
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect —
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes;
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling the boy fell dead. — Robert Browning

Self-Test:

2

Writers sometimes tell where, when, and under what circumstances their stories take place by paragraphs of explanation and description. What other ways of revealing the setting may be used?

Creating a Background:

Consider some such topic as "A Practical Joke," or "The Consequence of Not Keeping Awake." Make notes of exactly what happened — main incidents only. Now write a brief setting for your story which will reveal the time, place, and conditions. Try to make your readers *see* and *feel* as well as *know* the setting.

Self-Test:

3

Read to the class an original sentence which tells where some event takes place. Write another which tells when it takes place. Write a third which tells how you feel when it takes place. Would these sentences be sufficient to introduce a story of three or four hundred words? What, if anything, is lacking?

Learning to Imagine:

Writing effective settings is an excellent device for training your imagination. Choose some topic in which descriptive details will add to enjoyment. For example, you might write on School Dismissed, We Arrived Just in Time, A Close Call, Fire! These are merely suggestions. The problem is to choose a topic which will require you to make your listeners or readers *see* and especially *hear* and *feel*.

Now tell your story in a way that reveals who are in the story, where and when it takes place, and under what circumstances the incidents happen. It takes a long while to tell you to do all this; but remember to be as brief as possible. Get to the main part of the story as soon as you can; don't "beat about the bush."

Have my settings been adequate; that is, have they effectively revealed the background of my stories? Have they been too long? What stories previously written could I now introduce more effectively?

2. Plot

Do my stories hold interest? Can I tell a story so that it will keep a reader or listener curious to the end? What is a good plot? How may it be organized?

The plot of a story is the series of events in which the people of your narrative are involved. You may write about facts, or write imaginatively. You may seek to amuse, to impress a moral, to describe a situation, or to analyze a character; yet, unless you

have related incidents which will hold attention, you cannot have a good story.

In the plot, you need, first of all, some sort of *situation*. What causes the events in the story? Has the countess just lost her magnificent jewels and called upon you to find them? Are you alone in the house late at night, and thoroughly scared? Have you been left alone to cook without knowing how to light the oven of the gas stove? Or have you recently inherited a magnificent castle without any money to enjoy it? Events cannot happen without a cause. Your first task in writing the plot is to get in mind the situation out of which the story arises:

It was the last game of the year. The stands were packed. The band was tooting vigorously; cheer leaders were leading frantically. Banners were waving, teams practising; a thousand voices shrilly proclaimed that the great day had come. The whistle! The teams were lined up! The officials were just about to say, "Go" —

Then straight across the field, dodging everyone who tried to catch him, past angry officials, right between the opposing teams dashed the president's playful Chow dog!

Why does the author describe the lively scene before the game? And would there have been a story had not the dog galloped on the field at the crucial moment?

The second part of your plot should tell *what happened as a result of the situation*. The band stopped playing. Cheering ceased. The officials chased the dog instead of starting the game. This is called the *rising action*. There has been a cause; now you reveal the effect.

Next, you must make clear what happened at "the big moment," the *climax* of your story. Everything told leads to this part of your story. The reader expects it, tries to guess what it will be, is not satisfied until it is revealed. For example, everyone rushed to catch the dog. Then a dirty-faced street urchin, the special friend of the canine aristocrat,

strolled on the field, whistled shrilly through his fingers just once, and the dog obeyed his true master.

After this climax, your *conclusion* should follow as rapidly as possible. You merely seek to give the reader a final result. "The game proceeded" is probably enough. The reader wishes no prolonged discussion after the story has reached its peak of interest.

What caused the events told? What happened? What did it all lead to? How did it come out? These questions suggest the important parts of your plot.

Self-Test:

1

Explain what is meant by *the plot* of a story. Illustrate by briefly summarizing the plot of some short story.

Organizing What You Tell:

Select some interesting experience or imagine one. In four parts tell what happened: First, tell what the situation was; then tell as entertainingly and rapidly as you can what happened as a result of this situation. Head everything toward the climax of your story. Be sure to keep people wondering what this climax is. Then, as directly and briefly as possible, tell how the situation came out.

Self-Test:

2

What are the important parts of an interesting plot? Explain briefly the purpose of each part.

Stories from the Commonplace:

Write a story in which a book, an old shoe, a dollar bill, a fountain pen, an old car, a broom, or any other similar article is the central figure. Be sure that the experiences happen *to the article* and not to you. Don't forget to tell where and when the events happened, and especially to hold attention with an interesting and original plot. Consider which of the three methods that you have studied you will choose as most effective.

Self-Test:

3

What are two or three stories which I have found thoroughly interesting? Was I primarily interested in the plots? Judged by these stories, what makes a plot interesting?

Hints from Literature:

Sometimes a word or a phrase used by a good writer will start a whole train of thoughts in your imagination. Find such a phrase and use it for the title of a story. Tell briefly what story it suggests. "The Moon Was a Ghostly Galleon," "Silent upon a Peak in Darien," "Whales Come Passing By," "The Foe Was Creepin' Close in the Dark" — will any of these do? If not, look through your poetry books, and you will find countless examples.

Self-Test:

4

State the situation, the rising action, the climax, and the conclusion of any story written in preparation for previous assignments.

Unfinished Stories:

1. At four o'clock one afternoon two boys were playing on the shores of Lake Ontario. Although they had been told not to do so, they took their father's boat and went rowing. The boat tipped over. A stranger passing by got them safely ashore and took them home. As they were being taken into the house, the telephone rang and (No, it wasn't father calling. More unusual than that.) Finish the story.
2. Two men, on an exploring expedition in Asia, lost their way. At last when their food was gone and only one charge of ammunition was left, they were suddenly attacked by wolves. Realizing that one shot would not stop the wolves, they Finish it!

Self-Test:

5

Briefly summarize the explanations in this section. With what have I disagreed?

Stories of the Past:

Should you like to tell the story of how the printing press was developed, or how certain styles in clothing originated, or how the South Pole was discovered? If these topics do not appeal to you, perhaps you would like to look up the origin and development of some invention which has interested you. There is a good story hidden away in these suggestions if you search hard enough. Find it and tell it.

Make this assignment more than a mere reproduction of something you read in a textbook. Get the facts; then use your imagination. Try to be original and to work into your narrative situations and incidents which will hold attention.

An example of how this assignment may be done is found in an

imaginative little story called "Out of the Dim Past." The central figure is the Printing Press. Personified, it has been roaming the world for years, rather useless and always unable to attract attention. Then one day a German gentleman, more observant than his fellows, finds Printing Press, takes him into his home and his shop, tries him, puts him to work. His value is discovered, his worth made known, his powers used for the benefit of mankind.

In some such way you can probably tell with reasonable accuracy about any great scientific discovery.

3. Characters

Where do I get the characters about whom I write? How do I describe them? When I read a story, what do I expect of the characters? Do the characters in my own stories measure up to these ideals?

In a good story you must have characters that seem real, no matter how fanciful the tale may be. They must seem to have reasonable motives for what they do. They must be described so that the reader will

have a true and clear picture of them.

Where can you find such characters? You can discover them in recalling people you have known, in reading books, magazines, and newspapers, in having an observant eye as you enter stores, elevators, offices, or walk about the city and country. If you see a person with a thin lip, a slouchy walk, a high head, study him and try to imagine what sort of person he is. In other words, get characters for your stories from the same sources which give all people ideas — observation and imagination. The creator of Cappy Ricks was recently asked if he did not have in mind a certain old sea dog for whom he once worked when he created his famous character. His reply indicated that Cappy was this old sea dog and all of the other sea dogs whom the author had ever met. Cappy, like all good characters, was the final result of many observations and experiences.

When characters are found, how can you describe them? Possibly in one of three ways: (1) you may use paragraphs of

*Keystone View Co.*

“TURN A LEETLE FASTER, SI”

Two characters for a good story.

description — often a poor way, for such descriptive matter retards the story; (2) you may let the actions of the characters show what they are like; (3) you may reveal them by dialogue, by what they say.

Dialogue, plus brief description, is a favorite method of revealing character and probably the best one. Gain skill in using it by reading good stories and by observing exactly how people talk. As you practise, have two aims:

1. To make characters speak directly without useless tags. For example, it is seldom necessary to preface “Come here!” with *He said*. Whenever clearness permits, let what is said stand by itself without an introductory phrase. Naturally, if some phrase like “*He whispered*, ‘All’s safe!’ ” helps the reader to understand the mood and effect of what is said, you should use the exact verb.

2. To make characters seem real. Editorial readers are beset

with stories and plays in which giants speak like elves and crass bullies talk like gentlemen. One of the greatest tributes that anyone can pay to the figures in your stories is to say that they are never out of character. If you make a boy from the slums speak cultured English in your stories, he will scarcely be either interesting or convincing.

Self-Test:

1

Summarize in three or four sentences what has been said about characters.

Visualizing Characters:

Write a very brief description (fifty or sixty words) of some character who would be a good central figure for a story. Here are some hints:

- | | |
|----------------------|--------------------|
| 1. A Jolly Tar | 5. Old Bill |
| 2. A Tramp | 6. A Young Villain |
| 3. A Traffic Officer | 7. My Double |
| 4. A Book Agent | |

Self-Test:

2

Where can I find characters to use in stories? What is the greatest tribute that I can pay to a character in fiction?

Learning to Use Dialogue:

Use one of the following topics as the title for an imaginary dialogue. Be sure that your dialogue has purpose; that is, make it reveal character or tell what happens.

1. Heard over the Telephone
2. On a Trolley Car
3. I Talk to My Favorite Chair
4. I Interview Father
5. Pillow and I at Six A.M.
6. Aunt Mary at the Ball Game
7. I Explain to Teacher Why "I Know but Can't Tell"
8. Overheard on a Street Corner
9. A Conversation between Me and My Textbook

Self-Test:

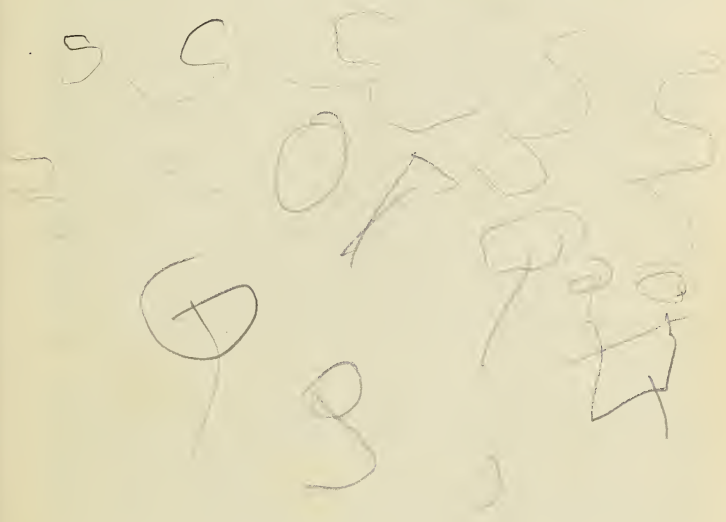
3

What criticism have I to make of the characters which I frequently see in motion pictures? What comment have I to make on the characters found in a novel which I have read?

Learning from the Masters:

one } Select a principal character from a great story which you have read. Tell the name of this character, and give a brief description of his personality and characteristics.

Try to make your readers and listeners see the character as the author visualized him. Then tell briefly how the author revealed his personality, and why the character interests and impresses you.



III

EXPERIENCE AND INFORMATION FROM BOOKS

A. The Card Catalogue

All books in the library are listed in the card catalogue. In this the books are indexed by title, by author, and by subject. If you are looking for books on a certain subject, use the card catalogue. For example, if you know that Lockhart has written a book about Sir Walter Scott, and you wish to know the title, look for Lockhart, and then follow through the cards under his name until you find what you want. Or you can look up Scott, and follow through the cards until you find Lockhart's book listed. Since so much has been written about Scott, this will probably be a longer job. If you know the title, but not the author, hunt for the card giving the title of the book.

Suppose that you are planning to write a paper on some part or aspect of a man's life. Scan titles and contents indicated on cards indexing books about the man. Look for cross references indicated at the bottom of the cards. Ask for the books which seem to be most promising. Notice the authors, who they are and what there is about their position which might give them authority to speak about the man. Glance rapidly through the books and choose those which seem most authoritative and which give the greatest amount of space to the aspect of the man's life which you wish to treat.

If you desire information about a subject — football, let us say — look up the subject and under it find the books which seem most promising. Also watch for cross references to books listed under other subject headings.

B. Special Reference Books

The librarian in the reference room, who is a specialist in the art of finding information, is always ready to help you. Yet you should learn to save your own time and hers by knowing how to help yourself.

Words are found in dictionaries; learn which dictionary will give most help by showing just how the word is used in quotations.

Information about subjects of a general nature and about people and places of past years can be found in the encyclopedias. These books, however, cannot give information of the moment.

Two reference works are invaluable for magazine literature: Poole's *Index to Periodical Literature* lists magazine articles published from 1815 to 1899 by *subject* only. The *Readers' Guide to Periodical Literature* is a continuation of Poole from 1900 to date, and lists articles under *author*, *subject*, and *title*.

Biblical quotations and quotations from Shakespeare, as well as from several other authors, can be found by looking up one of the important words of the quotation in a *concordance* to the Bible, to Shakespeare, or to the author in question. Thousands of quotations may also be found in a general dictionary of quotations.

Study the following list of reference books and then try the problems suggested in the assignments.

1. Dictionaries

Oxford English Dictionary.

An authoritative English dictionary.

Concise Oxford Dictionary.

Webster's New International Dictionary of the English Language.

2. Encyclopedias

Encyclopedia of Canada. 6 vols. 1935.

Encyclopedia Britannica. 24 vols. 1929.

Encyclopedia Americana. 30 vols. 1930-31.

New International Encyclopedia. 2nd edition. 23 vols. and 20 vols. 1930.

World Book Encyclopedia. 12 vols. 1929.

3. *Periodical Indexes*

Poole's Index. (Abridged, 1815-99.) 1901.

Indexes best-known magazines for years of dates given. Material under *subject* only. Is no longer published.

Readers' Guide to Periodical Literature. 1900 to date.

Monthly index to periodicals that are in greatest demand. Material under *author*, *subject*, and *title*.

Industrial Arts Index. 1913 to date.

Monthly index to over 200 trade, technical, and engineering periodicals, society transactions, and reports. *Subject* index only.

Agricultural Index. 1916 to date.

Monthly index to over 127 agricultural periodicals, American and foreign, also to many bulletins, pamphlets, and government reports. *Subject* index only.

International Index to Periodicals.

A cumulative author and subject index to a selected list of the periodicals of the world.

4. *Biographical Yearbooks*

Who's Who in America. Biennial.

A dictionary of contemporary biography of men and women in America. Give addresses of persons included and lists of their works.

Who's Who.

"Includes sketches of lives of English and American persons of prominence, and some Continentals." Chiefly British.

Who's Who in Canada. Biennial.

Includes the British possessions. An illustrated biographical record of men and women of the time.

5. *Yearbooks of General Information*

American Year Book.

Events of the year in all countries. United States given the largest space and fullest information.

New International Year Book.

Encyclopedia of each year. Invaluable to history classes.

Statesman's Year Book.

"Most valuable of all the 'Year Books.' Descriptive and statistical material concerning all the countries of the world."

Canada Year Book.

Official statistical annual of the resources, history, institutions, and social and economic conditions of the Dominions.

World Almanac.

Statistical, current, and historical information in all fields and for all countries and times.

Canadian Almanac.

Facts about Canada.

6. *Reference Books for Literature*

Baker, E. A. *Guide to the Best Fiction in English.* 1913.

Lists of fiction grouped by period, under each country, with good annotations. Indexes very full.

Baker, E. A. *Guide to Historical Fiction.* 1914.

Gives stories, including historical characters or times, with note describing each book. Index valuable.

Botta, A. C. L. *Handbook of Universal Literature.*

Brewer, E. C. *Reader's Handbook of Allusions, References, Plots, and Stories.*

"One of the best of these handbooks."

Drury, F. K. W., and Sinnett, W. E. *What Book Shall I Read?*

Granger, Edith. *Index to Poetry and Recitations.* 1918.

Indexes by first line, title, and author. Selections from 750 collections. Almost indispensable to teachers. Appendix has lists of material suitable for holidays.

Granger, Edith. *A Supplement to Granger's Index.* (1919-28) 1929.

Peck, H. T., ed. *Harper's Dictionary of Classical Literature and Antiquities.* 1927.

Peck, H. T., ed. *Lippincott's Universal Pronouncing Dictionary of Biography and Mythology.* 1930.

"Comprehensive. Includes men and women of all nations and periods, including many still living."

Moulton, C. W., ed. *Library of Literary Criticism of English and American Authors.* 1901-05. 8 vols.

Chronological arrangement of authors. Index to authors in last volume.

Stevenson, B. E., ed. *Home Book of Verse, American and English.* 1580-1918.

Very complete collection of poems of all times. Splendid indexes make it very valuable in searching for special poems.

7. *Quotations*

Bartlett, John. *Familiar Quotations.* 1926.

Dictionary of quotations arranged by authors chronologically.

- Hoyt, J. K. *Hoyt's New Cyclopedia of Practical Quotations*, drawn from the speech and literature of all nations, completely revised and greatly enlarged by Kate Louise Roberts. 1926.
- Smith, W. G. *Oxford Dictionary of English Proverbs*. 1935.
- Stevenson, B. E., ed. *Home Book of Quotations; Classical and Modern* 1935.

8. *Synonyms and Antonyms*

- Allen, F. S. *Synonyms and Antonyms*. 1921.
- Fernald, J. C. *English Synonyms and Antonyms*. 1914.
Contains notes on the correct use of prepositions.
- Roget, P. M. *Thesaurus of English Words and Phrases*. 1925.
Helpful to one who is searching for the best word
- White, Richard Grant. *Words and their Uses*.

9. *Miscellaneous*

- Lippincott, J. B., pub. *A Complete Pronouncing Gazetteer or Geographical Dictionary of the World*. 1931.
Contains information about countries, cities, towns, rivers, mountains, etc., as well as pronunciation.
- Century Cyclopedia of Names*. 1914.
Volume II of the *Century Dictionary and Encyclopedia*. "Includes 55,000 names in every class. Gives meaning and pronunciation. Helpful in geography and history."
- Hazeltine, M. E. *Anniversaries and Holidays* — a calendar of days and how to observe them. 1928.
- Hiscox, G. D., ed. *Henley's Twentieth Century Formulas, Recipes, and Processes*.
Of interest to boys and girls because of the opportunity offered to experiment with recipes.
- Pratt, W. S. *The New Encyclopedia of Music and Musicians*. 1929.
The Victrola Book of the Opera. 1929.
Stories of operas with illustrations.
- Ward, Artemas. *The Encyclopedia of Food*. 1923.
A compendium of useful information concerning food of all kinds, raising, preparation, marketing, and home use.

Self-Test:

I

What is the purpose of reference books? Which book on the suggested list is called the most valuable for individual use? To what book should I go for information about a living Canadian



Underwood and Underwood

COTTON FROM THE GIN

A suggestion for a research essay.

author? Which book should I consult for facts about mythology? How should I proceed to find a quotation from Shakespeare? Which reference book tells about magazine articles?

A Fact Hunt:

Find in the library the answers to the following questions. Do not forget the *World Almanac*.

1. In which play of Shakespeare does the word *honorificabilitudinitatibus* occur? How is the word pronounced?
2. Where does the poet Robert Frost live?
3. Where is St. Francis Xavier University located? What outstanding work has it accomplished?
4. What eclipses of the moon will occur this year?
5. Which is farther north, London or Boston?
6. Who wrote a poem beginning, "Oft in the stilly night"?
7. How would you obtain a passport?
8. What is tapioca and how is it used?
9. What was the per capita consumption of sugar in Canada last year?
10. What countries were placed first, second, and third in the last Olympic games?
11. What does it cost to send a letter to Brazil?
12. What countries are not members of the League of Nations?
13. What lighthouse in Canada stands highest above sea level?
14. What is the most recent life of Dickens in the library?
15. Who are the members of parliament who represent your province at Ottawa?

Self-Test:

2

Have I learned to use the index in a reference book? What book of reference have I found most useful? Why? What difficulties have I encountered in looking for information? How can I help other members of the class overcome their difficulties?

Research for Essay Material:

In preparation, find in the library material for an essay on one of the topics listed below, or on some other topic in which you are interested. Write out for presentation to the teacher a bibliography of the books and articles that you would use. Then, at the direction of the teacher, discuss problems that have arisen in your search, or else make a detailed outline of the essay which you propose to write. Here is the form for your bibliography:

- Brinton, W. C. *Graphic Methods for Presenting Facts*. New York, 1914.
 Hayes, M. H. S., and Paterson, M. A. "Experimental Development of the Graphic Rating Method"; *Psychological Bulletin*, 1921, pages 98-99.
 Marshall, William C. *Graphical Methods*. New York, 1922.

Below are listed some topics. Look over the list of reference books for sources. For current material, remember the *Readers' Guide*. Above all else, remember that you may take facts from another article and express them in your own way, but *you must not* use the words of another writer without enclosing them in quotation marks. Give the source of your material if it is an extended quotation. To steal another person's writing is one of the meanest forms of theft.

1. The Present State of Television
2. An Outstanding Historical Event of the Past Year
3. Recent Changes in the Attitude of Universities Toward Athletics
4. Agricultural Pests Which We Are Fighting
5. Changes in Football Rules during the Last Twenty Years
6. Four Major Heroes of Baseball
7. Styles Then and Now
8. Russia's Theory of Education
9. Movements towards Disarmament
10. Vitamins and Our Diet
11. The Automobile Twenty-five Years Ago
12. The Little Theatre Movement
13. Criticisms of College Life
14. Leaders in Present-day Music
15. Leaders in Present-day Art
16. Four Living Canadian Authors and Something about Their Lives
17. First Editions and Collectors
18. Books to Help One Choose a Career
19. A Modern Explorer and His Work
20. Rare Postage Stamps and Their Value

C. The Reading of Magazines

If you glance over the magazines displayed at any newsstand, you will be convinced that Canadians read a great variety of magazines. What do Canadians read? A recent writer says that two magazines which publish keenly thoughtful

articles have a combined circulation of approximately 75,000 copies. On the other hand, a well-known "confession" magazine, not very healthful or constructive reading, to say the least, has one of the largest news-stand circulations in the world, over 1,000,000 copies every fortnight. Doesn't it seem that young Canadians might think about magazines with profit?

Every magazine has a definite editorial policy. Only such stories and articles are purchased and printed as the reader has learned to find in that magazine. This policy may change from time to time, but it usually remains fixed over rather long periods. So well are the policies of magazines known that there are books, such as *The Market* and *The Writers' Index*, which tell what type of story, poem, or article each magazine accepts. Teachers of short-story writing also know these policies, to the financial advantage of their students.

It is to the advantage of everyone, however, to know more about our hundreds of magazines. You have your favorites. What can you discover about them — their contents, in reading matter and advertising, names, covers, illustrations? All these give a clue to the type of reader for whom the magazine is intended.

Even the advertising is worth considering, for it indicates rather clearly the type of person attracted by the reading matter. To the advertiser the content of the magazine is important, for it determines the sort of person whom he can reach and to whom he can sell. For example, it would be a poor investment to advertise power-plant machinery in a literary review, or correspondence courses in a magazine which appeals only to persons of wealth and culture.

The illustrations have their own sort of appeal. They repay study, for they are to some extent an index of the tastes and intelligence of the reader to whom the magazine is directed. Often they are amusing, and reveal the fact that the artist had not familiarized himself with the content and spirit of the story. Books for children are generously illus-

trated; those for adults tend to have fewer pictures. What would you infer about the adult magazines in which stories are liberally illustrated?

Reading about magazines, however, is not nearly so interesting or so informing as a study of the magazines themselves. Here are some questions which will help you in observing magazines. Use them in preparing the first assignment.

The Name: What does the name reveal about the contents or policy of the magazine? Has the name any appeal? Why?

The Cover: To what sort of reader, or to what characteristics of the reader does the cover appeal? Is it directed to thoughtful people? Is there a definite policy of humorous appeal? Is the appeal one of interest in human nature? Is it sensational?

The Reading Matter: Is the content pastime reading? Does it appeal widely or only to people of certain interests? Is the policy of the magazine obviously directed by certain ideals? Or are the publishers willing to make money by satisfying those who like the sensational? Does the magazine praise certain achievements or a certain type of person? Is the general tone of the magazine conservative or radical? If it is radical, does it present new and as yet unpopular ideas? Are the articles thoughtful and constructive? Or is an appeal made to narrow-mindedness and prejudice? Is it constructive or destructive; that is, does it suggest changes or does it merely ridicule? Are the stories wholesome? Do they give a picture of normal life, or do they emphasize the sentimental and morbid? Is the magazine merely chatter or gossip about people? Would you, as a reader, be better fitted to live a normal, healthy life after reading a few issues? Or would you merely be feeding appetites of which you are not proud?

The Advertising: To what type of people in general is the advertising directed? Are many of the articles advertised too expensive for anyone but those of means? Do the advertisements appeal to people of widely different interests and tastes? Are there offers of short-cuts to education and prosperity? Do you find any advertisements intended for those of whom Barnum said there is one born every minute? Does the magazine guarantee its advertising? Does it state that all advertisers have been investigated and their products found to be as represented?

Self-Test:

1

What important points have been stated about magazines and their contents? Upon what do all periodicals depend for their success? Would the country be better off if those who now support many sensational magazines read nothing at all?

Investigating the Magazines:

Using the questions on page 33 as a guide, investigate a magazine. Choose one with which you are familiar and see how much you can discover which you had not thought of before. Or choose one with which you are entirely unfamiliar and find out as much as possible about it. Then summarize your findings and be ready to give them in a brief speech, requiring not more than two minutes.

Self-Test:

2

What are the factors which enter into the appeal made by a magazine? Have the class discussions revealed anything which would make me choose my magazines with more care?

What do People Read?

Choose one of the following topics and prepare to speak on it for about two minutes:

1. Why I Read (name of magazine)
2. A Sales Talk (Choose your magazine and try to sell it to the class.)
- *3. Advertising and Its Appeal (Discuss with reference to specific advertisements. Do they appeal to the desire for knowledge, or power, or protection for one's family? Do they appeal to people's fears, as do certain medicine advertisements? Do they appeal to the desire to keep up with the Joneses? Or to the desire to be personally attractive?)
- *4. By Their Magazines are They Known

D. The Reading of Newspapers

The estimated daily circulation of newspapers in Canada is about 3,000,000 copies. No other reading matter is seen by so many people. No one who wishes to be informed about affairs can afford entirely to neglect the newspaper. Therefore newspapers are an especially appropriate subject for study, in order that they may be read efficiently and intelligently.

In the first place, what is news? Do you say that news is what happens in the world? No, it is not. News is the *new*, the unusual. When a car climbs a hill, it does not make news; when it climbs a telephone pole, it does. The fact that news is the unusual should be clearly kept in mind. If you were to believe that the life of our country consists entirely of the accidents, crimes, and sordid events blazoned forth by many of the newspapers, your idea of Canada would be far from the truth. The immensely significant routine of life, the clean living, the honesty, the steady performance of daily duty is not news. Perhaps it should be. Never forget that newspapers, however good they may be, are made to sell; they print what their readers will buy.

You know that newspapers are of different types, built to appeal to people of different tastes. Like the magazines, they have definite policies. These policies govern the kind of material printed, the relative amount of space given to news of various sorts, the political attitude of the papers, the advertising, the cartoons, the special features, and even the color of the paper. The policy also governs the make-up of the paper, the size and character of headlines, the use of illustrations, the editorials.

Before anything is said about the art of reading newspapers efficiently, it may be well to stop and compare several newspapers for evidence of their character and policy.

Self-Test:

What is news? What is not news? What danger is there in overlooking these facts? What parts of the paper are influenced by the editorial policy? What difference does the editorial policy make to the reader? Should a reader be conscious of the editorial policy of the papers which he reads? Why?

Becoming Acquainted with Newspapers:

Choose for study at least two newspapers. In order to be fair in your comments about them, you should procure copies for several successive days. Then select one of the following topics as your special field of research. With the aid of the questions, prepare a

brief but specific report. In order to estimate space, remember that material one column wide and one inch in length is counted as one inch of space.

Topic 1. The Front Page. Do headlines occupy an excessive amount of space? Are they sensational in character? Do they give the essence of the story or do they emphasize a detail? How many columns wide are the largest headlines? What type of news is given prominence in the headlines? How much space on the front page is devoted to news of national significance? How much to local news? How much to news of crime? How much to stories of human interest? How much to the sordid and sensational? How much to advertising? How much to pictures? (In estimating space, include headlines as part of the article to which they belong.)

Topic 2. General Make-up. On what page or pages are front-page stories generally continued? What type of news occupies most space on the second page? On the third? On the fourth? Where is the index regularly found if one is used? Look for the following items; notice whether they are always on the same page, by number, or whether some of them are placed with reference to the last page when the number of pages in the edition varies: local news, sport page, women's page, society news, weather report, stock-market report, classified advertising, cartoons or comic section. What special features appear, such as medical advice, advice to the lovelorn, etc.? Which paper would you read for sports news? For local news? For business news? For special features?

Topic 3. The Illustrations. Are many or few illustrations used? Are they for the most part photographs of people? Are they of local or general interest? Does the paper feature pictures of accidents or crimes? Is the illustrating artistic? Are drawings used in the news? Do pictures displace reading matter to such an extent that the paper is evidently intended for those who read little?

Topic 4. The Advertising. Is there much or little advertising? If there is little, is the fact due to limited circulation or to the type of paper? Does it reach a buying class? What type of merchandise is featured, cheap or expensive? How much automobile advertising is there? Does the amount of advertising differ on different days of the week? Is there any advertising of schemes which look suspicious? What sort of classified advertising is carried? Does the paper accept advertising of those who pose as fortune-tellers or clairvoyants? Are the offers of employment clear statements from

individuals or firms? Are any of them promising but indefinite statements of vague opportunities? What does the advertising tell about the character of the readers?

E. The Reading of Newspapers — continued

Such a study of newspapers as the one you have just made should tell you which newspaper gives the most information of the type which you want or need. Perhaps you have found one paper which omits news of crimes, another which gives only financial information, another which carries more advertising than any of its competitors and is obviously the paper read by the people who do the purchasing. Undoubtedly every boy knows which carries the best sport section. All this knowledge is part of one's equipment for the intelligent use of newspapers.

One who knows how news stories are built can scan a paper very rapidly and yet acquire much information. First, the headlines tell the content of the story. Then, in the first paragraph appears a synopsis of the story — who, when, where, how, what, why. Here are two examples:

TORONTO, Canada, Jan. 14 — (*when*). A junior student (*who*) here (*where*) who believes that he cannot work his way through college and still get full value out of his studies (*more who*) has placed himself on the auction block, offering five years of his services after college (*what*) for the \$3,000 he needs to pay his expenses through the University of Toronto.

Associated Press.

James Thornton Brown, whose articles on local history and biography have been well known in this city for several years (*who*), narrowly escaped being blinded by fire (*what*) last month (*when*) in London (*where*), it was learned here last week. Fire badly burned his eyelids, face, and both hands (*more what*). The accident occurred when an eyeshade he was wearing took fire from a match with which he was lighting his pipe (*how*).

Then, paragraph by paragraph, the story goes on to items of less and less importance. You will see that it could be cut off at the end of any paragraph and still be a complete story. News articles are purposely so written. They can be cut off at any point as the editor sees fit.

This structure becomes especially helpful in stories "put on the wire" by one of the great news-gathering agencies, the Associated Press (AP), International News Service (INS), and Canadian Press Ltd. (CP). From the material received in the office of the newspaper the editor can use such parts as he feels will interest his readers. News sent out by a news service is always marked by the initials of the service, and is alike in all papers except possibly for the amount of the story used.

The policy and political attitude of the papers which you read should be kept in mind. Some papers are openly favorable to one or another of the political parties; a few are, nominally at least, independent. Although all newspapers of any respectability are truthful, their policies and attitudes cannot help coloring their treatment of the news. News articles do not express opinion. The reporter must confine himself to facts. Yet the manner in which the facts are handled is of interest. The best way to learn differences in the handling of facts is to compare accounts of the same event in rival papers. Choose for comparison, of course, write-ups of local events, not syndicated news, unless you can discover write-ups by different news services.

Read thoughtfully. Even apparently purely factual news articles do much to influence public opinion. For example, suppose that the news concerns a man who is accused of committing a crime. If a newspaper "plays up" all the good it can find out about the man, and "plays down" or minimizes the evil which might be brought out, how are readers likely to feel toward the man? Would it be difficult to secure an entirely unprejudiced jury to try him?

Be sure of this: no reporter, no matter how honest his efforts,

is likely to secure all the facts or to see all sides of a story. Then read critically, not too easily accepting all that you read. No man has a monopoly on the truth.

Newspaper editorials express the opinion of the editor or one of the editorial writers. Naturally the writer must conform to the policy of his paper. When he writes he chooses some question, or *issue*. He expresses *opinion*. He writes with *persuasion* intended to bring others to his way of thinking. Newspaper editorials have tremendous power in influencing public opinion. When you read editorials, however, remember that there are two sides to any question. Think as well as read.

What have I discovered about my own methods of reading during the study of these lessons? What are my outstanding points of strength or weakness?

F. Précis Writing

One of the most profitable and practical exercises in both reading and expression is the making of *précis* (pronounced pray'-see', with almost evenly divided accent). A *précis* is a clear, orderly, concise condensation of the thought of a longer passage. Such summaries are constantly required in everyday life. In mastering a lesson, in telling a friend about a book, motion picture, or drama, you condense the facts into a *précis*. The business executive calls for a report, not with all the details of the day's work, but with merely the facts which are most essential. The reporter begins his news story with a paragraph into which he packs all the essential information about the happening. In fact, any activity which demands concise expression calls for the sort of skill developed by *précis* writing.

Précis making involves three important activities: understanding, analysis, composition.

1. Read the passage through for general content.
2. Reread the passage carefully. Use the dictionary to get the meanings of unfamiliar words. Paraphrase the difficult sentences and think what they mean.

3. Analyze the passage. What is it about? What is the first statement about the subject?

4. Compose a précis of the passage. Be sure (*a*) that it is in your own words, not made up of a patchwork of phrases from the original; (*b*) that you use complete sentences; (*c*) that the précis is a clear piece of composition.

5. Read again the original passage. Check your précis for accuracy of thought and for correctness of expression. Then make a neat copy for presentation to class.

Here are a few cautions about the writing of précis. In the first place, *do not* add comments of your own or ideas which are suggested by the original passage. *Do not* write, "The author means." Merely *condense what he says*.

Above all else, try to express the thought in your own words and your own phrasing. Patching together fragments of the original does not give the training which should come from précis writing. Restating a thought in your own words makes it yours, a part of your mental equipment. A patchwork précis is always evidence that the writer could not read with understanding. Of course, there are instances in which the author has hit upon the only phrasing which can express his idea; but such instances are rare. Remember that in précis writing you are learning to read, to grasp the central idea of a passage and the ideas which are related to it. To do so you must understand.

In condensing, reduce lengthy illustrations to their bare facts. Change figurative language into literal and exact expression. Change direct quotations into indirect statements. Keep the order of thought in the original passage.

The length of a précis is normally about one third or one fourth of the original. If your précis is more than one third or less than one fourth, you may suspect that you have not done a good job of condensing or that you have omitted some of the ideas. Unless the original is unusually concise, the essence of it can be expressed in about the length indicated.

One thing is certain: If you practise *précis* writing in accordance with the suggestions which have been given, you will soon be amazed at the improvement both in your ability to read and your ability to express yourself accurately and concisely. These are the skills which *précis* writing develops.

Self-Test:

I

What is a *précis*? How does it differ from a paraphrase? What are the steps to be followed in making a *précis*? What have I been told to avoid in *précis* writing? About how long should a *précis* be? Why? Did I have use today for a *précis*?

Comparing Skill as Précis Writers:

In preparation, write a *précis* of the following paragraph. At the beginning of the class hour, papers may be exchanged for comparison. Meanwhile several members of the class may copy on the blackboard the *précis* they have written, so that the whole class may participate in discussion of the same material. In judging the excellence of a *précis*, notice the following points: (1) accuracy of reading and expression, (2) originality in expression — the words of the student, not a patchwork of phrases from the original, (3) correctness and style of expression. The errors which will occur may surprise you. Here is the paragraph:

The French Revolution. Revolutions had happened before; for example, the English Revolution of 1689, and the American Revolution of 1776; but these were fundamentally different from the French Revolution. They were *political* chiefly. The English, in exiling James and choosing William, shifted supreme power from King to Parliament; and the Americans, in winning their independence, shifted their allegiance from the British Crown to the Constitution of the United States. The American Revolution resulted in producing important social and economic changes, but its fundamental aims were political. The French Revolution also was political, for it established a republic in place of a monarchy. But it was something more. It was a *social* revolution also; it made far-reaching changes in the economic, religious, legal, educational, administrative, and even moral institutions of society. Life in France after the Revolution was very different from life before the Revolution; the very characters of the people seemed changed.

Self-Test:

2

What were the most important points which arose in discussion of yesterday's work? Just for review — what are the steps in making a *précis*? What cautions were emphasized? In the light of yesterday's work, does emphasis on these cautions seem necessary?

A Study of Literature:

Prepare a *précis* of the following paragraph. Exchange papers and discuss evidences which tend to show lack of comprehension. Beware of the patchwork *précis*.

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine tomorrow. As for *work*, we haven't any of any consequence. We have the Saint Vitus's dance, and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known, did not set it on fire — or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were the parish church itself. Hardly a man takes a half hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels. Some give directions to be waked every half hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has happened to a man anywhere on this globe" — and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment of an eye himself. — Thoreau: *Walden*.

Self-Test:

3

Think over the comments made during previous discussions of *précis*. Which applied to mine? Have I applied the method of *précis* writing to other subjects?

A Précis in Economics:

Prepare for discussion and criticism a *précis* of the following passage.

The second principle of money is known as Gresham's Law. It may be stated as follows: When two or more kinds of money of the same nominal but of different commodity value per unit circulate at the same time with legal tender power, the cheaper will tend to drive the dearer out of circulation. Governments have at various times tried to force cheap money into circulation: paper money, light coins, or two metals, both gold and silver. The law gets its name from Sir Thomas Gresham, one of Queen Elizabeth's advisers, who called it to her attention. There is evidence in Aristophanes' *Frogs* to indicate that the Greeks understood the principle. It is not difficult to show the truth of the law: If you had two different kinds of coins, both legal tender, one a gold five-dollar piece, and the other a silver five-dollar piece, and the gold in the gold one was worth six silver dollars, and you went to make a purchase, you would give the merchant the silver piece. However, before going to make the purchase of goods you would probably sell the gold piece as bullion and obtain six silver dollars. Under such conditions it would be practically impossible to get the gold coins, for bankers, money dealers, and goldsmiths would keep them out of circulation. The law has been illustrated over and over again in history: the Continental currency during the Revolutionary War; the greenbacks during the Civil War; the assignats during the French Revolution, and the monetary situation in Germany, Austria, and Russia after the war. In all these cases the paper currency had the same nominal value as the coins, but the reserves in coin for redemption were insufficient. Perhaps some one will ask why, if this law is true, the silver dollar, now worth less than one dollar as bullion, or the token coins do not drive gold coins out of circulation. As pointed out above, they circulate because the Government strictly limits the number of these subsidiary and token coins and is ready to redeem them in gold if presented in sums of not less than face value.

Self-Test:

4

What points of yesterday's discussion occur to me? Through précis writing have I discovered what gives vitality and vividness to expression? Are the accounts which I usually give to my friends real descriptions, narratives, and expositions, or mere précis? Is there much practical use for précis of descriptions?

A Science Lesson:

Prepare for discussion and criticism a précis of the following passage.

Moving pictures are not moving pictures at all, but are a rapid succession of pictures. The effect of continuity is made possible by the fact that the eye retains an image of a picture for a fraction of a second after the picture has disappeared. Pictures in which objects seem to move are possible because the image of one picture continues while that picture is being removed and another is being put in its place. While this change is being made, the screen is dark. A series of pictures, each a little farther advanced than the previous one, gives the impression of motion. If the pictures are projected at the rate of sixteen or more per second — that is, faster than the eye can receive and obliterate images — “flickering” is not observed.

Every film has a series of holes on each side that engage projections on a small wheel which jerks the film in rapid succession, replacing one picture with another. The pictures are drawn past the lens at the rate of sixteen or more per second. An average reel of pictures is one thousand feet long and contains sixteen thousand pictures, requiring about ten minutes to project.

What use outside the English classroom am I making daily of précis writing? In what class work is it most valuable? Can it be used in mathematics? In history?

IV

SPEECHES FOR SPECIAL OCCASIONS

A. Introducing a Speaker

Upon what occasions have I been obliged to make a speech? Am I satisfied with my ability to speak gracefully and easily to a group? In what special way am I striving to improve my speaking in public?

The speech of introduction is a much-abused type. It is usually too long, sometimes very tiresome, often annoying to the one who is introduced.

There is very little difference between introducing a speaker to an audience and introducing one person to another. In such a situation, your aim is to make the people known to each other and to lead them into a pleasant relationship. These are the main purposes of a speech of introduction.

Be brief. Talk principally about the speaker, rather than about his subject. Try to assist the speaker by making the audience want to know him, understand him, and hear him. All this can be accomplished in a few sentences which give:

1. The nature of the occasion.
2. Reasons why the guest is welcome.
3. Reasons why the audience will be interested in his topic.
4. Announcement of the speaker and the subject.

Here is a model, delivered by a man well known for brevity:

Gentlemen, in your name I extend a warm welcome today to our guest on the occasion of his first trip to Canada. Professor Jennings is Professor of Law at the University of London, in England, and is a recognized authority on International Law. He arrived in Canada a week ago and is delivering a series of lectures at universities in Canada and at Cornell and Columbia in the United States. These are anxious days in Europe, and it is a privilege that so well-known an authority as Professor Jennings has given us the

opportunity to hear him on the subject of "Britain and the Crisis in Europe." — The President of the Canadian Club, March 28, 1938.

Self-Test:

1

Discuss briefly the topic, "What Those Who Introduce Speakers Should and Should Not Do."

Talking Briefly and Appropriately:

Introduce to your school or to your class one of the following:

1. Some well-known person of the past or present.
2. Some leader in your school to the school assembly.
3. A guest artist to the "Ladies and Gentlemen of the Radio Audience."
4. A boy from your school who is now a famous athlete at Queen's University.
5. The man who gave your school a new athletic field.

Imagine a real occasion. Think of a speaker worth introducing and select for him an appropriate topic. If you make remarks when a speaker has finished, let them be essential, interesting, and *very brief*.

Self-Test:

2

What speeches of introduction have I enjoyed most? What special qualities did these speeches have which pleased me? Could I formulate a group of rules for effective introductions?

Informal Introductions:

Introduce to a group of your friends one of the following:

1. The boy who won a prize for the best model airplane.
2. The girl whose jelly took first prize at the School Fair.
3. A friend who has returned to his home from an interesting visit in the East.
4. A boy who helped on a "dude ranch" all summer and has amusing tales to tell of "tenderfoot" guests.

B. Welcoming Guests

Similar in form and tone to a speech of introduction is the address of welcome, which, in abbreviated form, is usually part of a speech of introduction. However, the return of

friends, the reception of distinguished guests, or the desire to express cordial words to those who are assuming official duties may present occasions for separate speeches of welcome.

A talk of this kind should be brief, sincere, appropriate, and cordial in tone. In its typical form it usually discusses:

1. The nature of the occasion.
2. The general or personal reasons for welcoming the guests.
3. A brief tribute to those welcomed.
4. A formal statement of welcome.

Here is an illustration which in general follows this form:

I should like to say how fortunate I think our club is in having such a capable executive, as we have just elected, to guide its activities for the coming year. Our new officers are all well-known to the members of this club, well-known because of their enthusiastic support of all our undertakings up to date. I am confident that, under their leadership, we shall have an interesting and also a financially successful year. I should like to add that I think we are especially fortunate in our choice of John Douglas as president. John has often demonstrated his ability to conduct a meeting with efficiency and good-humor; and, as some of us know from experience, he has that happy faculty of getting people to work for him, and like it.

On behalf of the members of this club, I have much pleasure in extending to you, the Executive of 1938-39, our very best wishes and in assuring you of our loyal support. — *Student Speech.*

Self-Test:

Comment briefly on the characteristics of a speech of welcome. State the topics which may appropriately be treated in such a speech. What is my opinion of the illustration quoted above?

Speaking Sincerely and Cordially:

Deliver one of the following:

1. A short speech welcoming:
 - a. A distinguished visitor to your school.
 - b. A new coach or director of some school activity.
 - c. A group visiting from another school.
 - d. A school leader who has been away for some time.

2. A short speech congratulating someone who has just assumed a position of responsibility.

The great danger in this speech is that you will be insincere, that you will deliver platitudes and trite phrases which you really do not mean. Don't say anything which you do not believe. Make this an exercise in concise, carefully planned, sincere, and earnest English.

C. Presenting a Gift

Speeches of presentation vary in length and tone. Sometimes they are brief and informal; again they are formal addresses, delivered by an orator, who is the special guest of the occasion.

Whatever their form or length, they are invariably characterized by earnestness, sincerity, and especially by symbolism. The gift is chosen for its appropriateness; the gift of presentation speaks of what the givers want it to mean. Such a speech may properly discuss:

1. The occasion.
2. The speaker's personal relationship to this occasion.
3. What the person or institution to whom the gift is made has done to merit recognition.
4. What the givers wish the gift to symbolize.
5. Formal presentation.

The speech of acceptance is similar in tone and form. The following items indicate its typical form:

1. An expression of thanks.
2. Comments explaining the recipient's relationship to those who have presented the gift, with a tribute to those who have given it.
3. What the gift will mean as it is recalled.

The following address is an effective model. It was delivered by King George V, as Prince of Wales, when he visited the tercentenary celebration of Quebec, in 1908.

It affords me the greatest pleasure to hand over to Your

Excellency (the Governor-General), as the representative of the Crown in Canada, the sum of \$450,000 (£90,000), which, through the patriotism of British citizens in all parts of Canada and the Empire and the generosity of French and American sympathisers, has been entrusted to me, in order that the historic battlefields of Quebec, on which two contending races won equal and imperishable glory, may be acquired for the people of the Dominion, and preserved, under the special supervision of the Sovereign, as a permanent shrine of union and peace. I place in your hands, as the representative of the Sovereign, the charge of this sacred ground, which it is my pleasure to be able to present to you on the 300th birthday of Quebec as a gift to the people of Canada and of the Crown. — *At Wolfe's Monument, Quebec, July 24, 1908.*

Self-Test:

Discuss briefly "The Form and Characteristics of a Speech of Presentation." Comment on the example quoted as an illustration of this type of speaking.

Learning to Give and to Receive:

Let half of the class compose and deliver one of the following speeches of presentation. Let the other half compose and deliver a speech accepting one of the gifts presented.

1. A speech presenting a medal to someone who has won a contest in your school.
2. A speech presenting a book to someone who has received the highest marks in English for one term.
3. A speech presenting the memorial statue pictured on page 29.
4. A speech presenting a gift to someone visiting your school.

D. "Lest We Forget"

Speeches of dedication are usually associated with speeches of presentation. Not infrequently the dedication is a part of the address of presentation. A speech of dedication is usually brief, although its length is governed by the number who are to have a share in the ceremonies of dedication. Its tone is dignified, in keeping with the occasion. Like the speech of



Sculptor: Joseph P. Pollia

Photograph by H. M. Wood

HAIL TO THE SUNRISE

presentation, it is usually symbolic, the object dedicated being made to stand for something or to suggest the speaker's central idea.

Appropriate topics for such an address are:

1. Comments on the occasion.
2. Indication of what is dedicated, with historical comments on its origin and development.
3. Meaning of the thing dedicated to those who use it.
4. Its symbolical representation in the thoughts of the speaker.
5. Formal words of dedication.

The form may be illustrated by this brief dedication of a class tree:

I am honored, as president of the Graduating Class, in being allowed to dedicate this class tree. In dedicating it, we are not establishing a new custom; we follow a very old tradition, a very appropriate and inspiring one.

I cannot recite for you the interesting history of our tree. In its symbolism, however, there is cause for reflection. Its roots reach down and out. Its branches reach up. It is serviceable and it is beautiful. A tree is progressive, setting man a good example by growing each day stronger and more attractive.

In behalf of my class, I dedicate this gift, with the hope that those who see it in future years, "lifting its leafy arms to pray," will find it an inspiring symbol, not only of conduct but also of the good wishes of those who planted it. — *Student Speech.*

Self-Test:

Summarize what has been said about the characteristics and form of a speech of dedication.

What We Wish to Commemorate:

Compose and deliver a speech dedicating one of the following:

1. A new building given to your school.
2. A new picture or set of books presented for your English classroom.
3. A room to be used as an English Club room.
4. A class tree or class gift.
5. A memorial gift commemorating the life of someone who has been connected with your school.

E. Speaking After Dinner

What qualities mark a good after-dinner speech? If I were asked to deliver one, what especially should I seek to achieve? What should I try to avoid?

It is not possible either to define or to illustrate adequately an after-dinner speech. Each dinner has its own mood, its own special setting. Programs vary: some require brief speeches; others require

one or two semi-formal addresses. Thus after-dinner speeches are sometimes lengthy orations; at other times they consist of a joke, a point, and a conclusion. Here, however, is valuable advice for all after-dinner speakers:

1. *Prepare what you have to say.* Those whose remarks are listed as "selected" and those who speak on "It Just Occurred to Me" are usually dreadful people to meet at a dinner. Choose a topic; make sure that it fits you, your audience, and the occasion.
2. *Select a theme.* An after-dinner speech should be intensely interesting — as original, as witty, personal, and sometimes as humorous as you can make it. It should not, however, degenerate into a rambling mess of nonsense! Like all other effective speeches, it should have a point and make a contribution to the thought and interest of the occasion.
3. *Watch the clock!* Find out how long the presiding officer wants you to speak. Then keep a sharp eye on your "terminal facilities."
4. *Use stories; but apply to them two tests:* (a) Are they really funny and interesting? (b) Are they related to what you are saying?
5. *Fit your remarks to the mood of the occasion.* Some occasions are enthusiastic; some are dignified; some are hilarious. Do not be the square peg in the round hole.
6. *If you are the toastmaster,* remember that you have four tasks: to set the tone of the meeting, to "keep the ball rolling," to introduce the speakers briefly, and NOT to deliver their speeches either before or after they speak.

Self-Test:

Why is the after-dinner speech an especially difficult type to explain and illustrate? State the suggestions given for after-

dinner speakers. Should the custom of having speeches after dinners and banquets be abolished?

After We Dine:

Imagine some occasion, such as a class dinner, the annual banquet of some society to which you belong, or a complimentary dinner given to a distinguished guest. You are to be one of the speakers. You are allowed to choose your own topic and to speak for three or four minutes. Take plenty of time to find an original and interesting subject. Prepare thoroughly so that your address will be as entertaining and interesting as possible.

*Were my remarks appropriate?
Did I keep within the time limit
set for me? Did those who
listened enjoy what I said?
Judging myself by the sugges-
tions given on page 31, should
I rate my speech as good, fair, or
excellent?*

F. Paying Tribute

There are various kinds of speeches of tribute: speeches in praise of noteworthy people who are living, eulogies of the dead, speeches of nomination supporting those who are candidates for some position.

The typical speech of nomination discusses:

1. The needs of the organization.
2. The qualities a person must have to fill a position of leadership in this organization.
3. Remarks in praise of the one nominated to show that he has these qualities.
4. The formal nomination.

Here is a brief nominating speech built according to this plan:

The history of *The Forum* is well known to all of you. Beginning as a small organization, it has developed until it is now one of the leading groups in the school. It has a large membership. Its members hold positions of responsibility. It is the center of all speech activities in our school.

The president of such an organization must have marked executive ability. Not only must he be able to speak well himself, but he must have a genuine interest in leading others to speak well.

He must be able to preside effectively at weekly meetings, at school functions sponsored by *The Forum*. He must be able to organize, guide, inspire. In other words, he must be a leader.

Such a person I have in mind. His character and his experience fit him to be our president. He has the qualities I have mentioned. It gives me pleasure to nominate as president of *The Forum*, George White.

The typical eulogy or speech in praise of a notable person may appropriately follow this pattern:

1. A summary of outstanding events in the subject's life.
2. Chief characteristics of the subject as revealed by this story.
3. What all of us can learn from such a life.

The following tribute to "Paul Laurence Dunbar, Poet Laureate of His Race" indicates the general form and style of this type of speech:

The story of Paul Laurence Dunbar's life is a fascinating narrative. Born of Negro parents, both of whom had been slaves, he was intimate with poverty and hard work throughout his early life. Even as a child he faced an intense struggle to feed and clothe himself and his family in the poor quarter of a large city. When a young man, he worked as an elevator boy. From the taunts of race prejudice he suffered bitterly. This is scarcely an ideal preparation to write literature. At any rate, it was far from encouraging. Yet by work, by character, by ability, Dunbar became one of the greatest Negro poets, honored by degrees from our leading universities, admired today by blacks and whites alike.

The life of such a man is, in the first place, an inspiring lesson in achievement. We hear it said that one's success in life is bounded only by his ability. But not until we examine the life of such a man as Paul Laurence Dunbar do we really see that our ability to progress is determined by neither our color, our creed, our nationality, nor our social status. Dunbar inherited advantages from none of these. He achieved because of his ability and because of his capacity to work. He had friends, teachers, books, and opportunities; but the secret of his success lay in his ability to take advantage of them, regardless of quantity or quality.

Dunbar's life, moreover, is an impressive sermon on tolerance. We see in him testimony that a man's worth is not determined by

the color of his skin. It is gratifying to note that the world has eventually judged Dunbar by what he was and by what he created, not by his color. Talk of America as a "melting pot," visions of international peace — these will always be illusions until we learn from the lives of such men as this to break down the barriers of race prejudice.

Paul Laurence Dunbar died young, before he had created a great volume of work. Yet as an honored poet, speaker, and scholar, he will always be remembered as a great interpreter of his race. — *Student Oration.*

Self-Test:

What details may properly be discussed in a nominating speech? In a eulogy? Comment briefly on the merits and defects of the examples quoted.

Praise Where It Is Due:

1. Compose and deliver a brief speech, nominating or seconding the nomination of someone for president of your class, or a society to which you belong, or a social or political group in your city or town.
2. You may prefer to compose and deliver a brief but carefully planned speech of tribute, using as your subject some man or woman whose life and work you admire. Alexander Graham Bell, Madame Curie, Mark Twain, Pasteur, Sir Frederick Banting, Lindbergh, and Stephen Leacock are a few suggestions.

G. Brief Address for an Occasion

Graduation, holiday celebrations, literary club meetings, contests for prizes, school assemblies — these and many other occasions of the same type offer opportunities for the delivery of brief oratorical speeches. They differ so much in nature and theme that it is impossible to offer a fixed plan for their arrangement. The following suggestions, however, may help you to avoid some of the defects often observed in such speeches:

1. Choose topics which are timely, unhackneyed, suited to you and to the audience which you address. A good speech, like

any other form of composition, originates in *your own* thinking, in topics which seem especially important to *you*, in ideas which are essentially *yours*. A young speaker whose interest is in science or sports can scarcely be expected to speak well on "The Sociological Interpretation of the Arthurian Legends."

2. Read as much as you like about your topic, but use this material only to supplement and invigorate your own thoughts. Too often in composing such speeches you will rush to books and magazines. The first step in preparation is an intensive and extensive examination of your own thoughts and feelings. One of the principal purposes of the early part of this book is to impress the importance of this suggestion. Read, of course; but first *think*; and after you have read, think some more! Graduation speakers who prepare in this manner will be less likely to be accused of plagiarism, and they will unquestionably be far more interesting and inspiring than they usually are.
3. Finally, prepare your composition *to be spoken*. Think of a special audience as you reflect and write. Organize your thought with this particular audience in mind. Write a brief and interesting introduction which will catch attention immediately. Use words and sentences especially chosen *for your audience*. Select illustrations especially *for your audience*. Develop a few important points intended *for your audience*. When you have finished, read your work aloud, imagining that you are the audience; try to think how interestingly and persuasively you have written.

The following speech illustrates some of these suggestions:

A Plea for Liberals

At the risk of speaking on a subject which in certain respects is beyond my grasp, I shall express two or three opinions which I hold concerning liberals. My remarks are suggested by the fact that all of us are constantly reminded in school that as citizens, during the coming years, we shall be called upon to examine serious problems and to assume heavy responsibilities. How shall we face these responsibilities? What shall be our attitude in solving these problems? Shall we automatically accept standards set down thousands of years ago? Or, shall we, in the spirit of the liberal,

face them with an attitude of inquiry? The answer undoubtedly depends upon what is meant by a liberal.

By a liberal I most emphatically do not mean a radical, or anything like him. I do mean an open-minded person — one who respects the past, but is not afraid of the future. A recent speaker at this school suggested three tests of a liberal: First, "He must not be less thoughtful, but *more* thoughtful than other people. He has a growing mind, open to new ideas." Second, "His emphasis is upon positive convictions. He has nothing in common with radicals who wish to destroy anything and everything." Third, "He is tremendously in earnest. He will suffer for his cause; indeed, he will die for it." It is such a conception of the liberal that I have in mind.

Education today especially has need of liberals. I agree with the president of one of our leading colleges who said that "American schools are doing a wholesale business in facts; they ought to be doing a retail business in thinking and character." Our schools have felt the influence of industry; methods have been standardized; requirements have been standardized; boys and girls have been standardized. As Dr. J. Edgar Park says, "The danger lies in the possibility that schools will turn out little tin soldiers, each one just like every other little tin soldier!" Possibly college requirements are a cause of this mass production. Each boy and girl must study certain mathematics, certain languages, certain sciences, and be able to pass certain examinations in a certain manner. Thus typical facts are drilled into typical students. Character analysis and certificates of admission, it seems to me, would be less likely to produce an unfortunate uniformity in education. But whether or not this and many other contentions are true is a problem for the educational liberals of today and tomorrow.

So, too, in the industrial life of our day must the "spirit of free inquiry" prevail. Ever since the organization of labor began, there has been a continuous struggle between employer and employee. Even those of us who devote most of our time to a study of the sports section of the newspapers know that now, as in the past, there is a menacing social and economic disorder. What is the trouble? What is the meaning of it all? Where will it end? What ought to be done? Let those whose minds say, "Let's see what is *right!*" examine the past and the present and the future, and try to give us the answers.

My point is that America must not stagnate in her pride. We

should and do love our country. We have received too many benefits from its educational and social life to think that its systems are all wrong. Yet these beliefs should not lead us to close our eyes to error and wrong. Hence my plea for real liberals — men and women who, step by step, will strive with honest and open minds to make our way of living more righteous, more humane, more truly valuable. — *Student Oration.*

Self-Test:

What are the suggestions and warnings given to guide me in composing a five-minute address? What is my opinion of the example quoted — its thought, organization, and style?

Thoughts for an Occasion:

Deliver a brief speech suitable for one of the following occasions: Graduation, Armistice Day, Dominion Day, Empire Day, Labor Day, a day celebrating some event of importance to your school or your community.

As I spoke, did I apply what I have learned about composition and delivery? Did I interest and impress my audience? What seem to be my strong and my weak points as a speaker? How can I improve as I practise in the future?

V

LETTER WRITING

A. The General Requirements of Letter Writing

Do I take pride in the letters I write? Do I try to make them interesting and attractive? Do they usually conform to the requirements of custom and good taste? Do they contribute to my ability to write clear, effective English?

In the complex business and social life of today, which requires that you express your wants, communicate with your friends, and persuade people to buy and sell, letters are a daily necessity. The best way to appreciate this fact is to imagine a modern world without them.

Good letters, like other forms of writing which have merit, are clear, interesting, and attractive in style. Everything that you have learned or will learn about effective expression applies to their composition. You must not forget, however, that there always grow up around any form of writing certain conventions of form, organization, and style. These generally accepted methods of writing are followed by careful correspondents as willingly as one observes the usages of good manners.

1. Form

Letters should be neat, legible, and attractive in appearance. Good form is achieved by always giving careful attention to a few important details. Your letters, for example, should be free from blots and erasures. You should avoid, also, such eccentricities as gaudily colored paper, crosses and circles used as periods, shaded and ornate handwriting, or arrangement in peculiar order, so that the reader must turn to page four, for example, to find what is continued from page one.



Photograph from Wide World

UP AND OVER

What are the advantages of good form?

Ample margins, on both sides of the paper and at the top and bottom, are desirable. These margins should be wide enough to give an impression of orderliness and dignity.

Paragraphs should be clearly and uniformly indented to attract the eye to a new topic. The indentations should be ample; and they should be uniform if you are to avoid an unattractive, irregular page.

It is conventional, moreover, to use black or blue-black ink, and white unruled paper with envelopes to match. The papers must also be folded properly. A business letter, written on one side of each sheet, is usually folded three times: first it is halved, then it is folded from each side to the center. The social letter is ordinarily folded over once — halved to fit the envelope. Careful correspondents are particular even about such details as placing the stamp right side up in the upper right-hand corner of the envelope.

Does this care of details make letters more effective? Certainly! For, by being conventional, you pay the reader the implied tribute of thinking him a person of good breeding who will appreciate your effort. Moreover, by being careful of form, you make your letters easier to read. If you doubt these statements, secure a carefully written business letter or an excellent piece of social correspondence and study it carefully.

Self-Test:

What is meant by the term "conventions of letter writing"? Can I summarize the instructions given to help me observe the conventions of form? Can I think of other conventions not mentioned in the text? Comment briefly on the importance of letter writing in modern life.

Learning to be Careful about Appearances:

Write a brief letter to P. W. Brooks and Company, 84 Bay Street, Toronto, applying for a position. Explain concisely who you are, why you want the position, in what respects you are qualified to do the work. On pages 65 and 67 you will find the proper forms for introducing and concluding your letter. Your work will be judged primarily on its legibility, neatness, and careful arrangement.

In class hand your letter to the student next to you. Let this student study the form of what you have written and then explain to the class the merits and defects in your work.

Was my letter neat, legible, properly arranged? Wherein was my letter above or below the average of the class?

2. Organization

Careful correspondents observe the conventions of organization as completely as they do those of form. These concern the chief parts of a letter: the heading, the introduction, the body, the conclusion, and the superscription, or address on the envelope. These parts are illustrated in the following brief letter:

240 Eighth Avenue West,
Calgary, Alberta,
June 5, 1936.

Mr. James C. Fleming,
900 Comox Street,
Vancouver, British Columbia.

Dear Mr. Fleming:

Thank you for your letter of June 3, enclosing the pamphlet entitled "Pompous Words." I heartily agree that simple, direct, concise English is always more effective than wordy style. Your own letter was an excellent example of the theories which you advocate.

Very truly yours,

Henry B. Sanger.

The form for the envelope is given below:

H. B. Sanger,
240 Eighth Avenue West,
Calgary, Alberta.

Mr. James C. Fleming,
900 Comox Street,
Vancouver,
British Columbia.

a. Heading. The heading should tell where and when the letter is written. Ordinarily it is placed in the upper right-hand corner of page one, an inch or more from the top. The margin conforms to the margin of the letter proper. It is, of course, necessary to be careful about spacing. The ideal is to be uniform and to produce a symmetrical arrangement.

A complete heading indicates the street and number of the writer's address, the city (or town) and state from which he writes, and the date on which the letter is written.

These items may be arranged in indented form, as follows:

241 Queen Street West,
Toronto, Ontario,
October 21, 1936.

Or they may be arranged in block form, which is generally preferred in typed letters:

241 Queen Street West
Toronto, Ontario
October 21, 1936

There are two acceptable ways of punctuating the heading, the introduction, and the conclusion of a letter. The method accepted over a period of years is to use commas and periods as in the first example on this page. A growing tendency, however, is to use as little punctuation as possible. Periods, in this method, are used only to indicate abbreviations, and commas are omitted at the end of lines. The second heading on this page illustrates this method. The same rules apply to the addressing of the envelope. It is preferable in social correspondence not to abbreviate the words *street* and *avenue* or the names of provinces.

Self-Test:

Can I explain briefly how to arrange and punctuate the heading of a letter? Can I illustrate my remarks on the blackboard?

How to Head a Letter:

Mr. Henry T. Robbins, McLeod Building, Edmonton, Alberta, has written to you, urging that you attend a summer camp which he directs. Reply to his letter, stating reasons for your inability to go to his camp. Explain that you may be able to come at some future date.

Your work will be judged particularly on neatness, legibility, and form. Especially, you will be criticized for failure to have a proper heading. Pass your letter to another student, who will speak to the class on its merits and defects.



THE CLIMBERS

What an interesting letter one of them might write!

b. Introduction. The introduction to a formal letter gives the name and address of the person to whom it is written. This is called the "inside address." The concluding part of the introduction is a conventional greeting or salutation. The informal letter uses only the salutation.

The inside address should begin two or three spaces below the heading. It is written on the left side of the page, far enough in from the edge to show a wide margin — usually an inch or more, but varying, of course, in accordance with the size of the paper used. It should, however, in all cases correspond to the margin used in the body of the letter.

The salutation is written two spaces below the address. The first word is capitalized. Acceptable business salutations are "Dear Sir," "Dear Madam," "Gentlemen," "My dear Mr." In informal letters "Dear" and "My dear" are common salutations. "My dear" is usually considered the more formal of the two.

In punctuating the inside address, follow the rules given for the heading. Use commas to separate items on the same line, and periods for abbreviations only. In a business letter, a colon is used after the salutation.

These suggestions may be illustrated by the following introductions:

Mrs. J. L. Richardson,	The L. T. Blanchet Co.,
63 Prince Arthur Avenue,	600 Portage Avenue,
Toronto, Ontario.	Winnipeg, Manitoba.

Dear Mrs. Richardson:	Gentlemen:
-----------------------	------------

If the letter is a friendly one, some writers prefer a comma after the salutation: Dear John, Dear Edith, My dear Paul.

Self-Test:

What is the purpose of the introduction of a letter? What should be in it? How should it be organized and punctuated? What is the purpose of including the address in the introduction?

The Introduction of a Letter:

Write a formal letter to some business house in whose merchandise you are interested, and request a catalogue. After class discussion, this letter may be revised and posted. You will find use for the catalogue in a later assignment.

Expect your letter to be passed around the class for criticism of form, of legibility, and, especially, of the heading and introduction. If there is time, some of the letters will be read aloud for criticism of material and the way in which the ideas are stated.

c. Body of the letter. The body of a letter begins two spaces below the salutation, with the usual paragraph indentation. Use liberal margins on both sides of the paper; make these margins correspond to those which bound the heading and the introduction. Indent paragraphs adequately and uniformly. Be sure that the beginning and end of the letter are not crowded. Number the pages in sequence, as a book or pamphlet is arranged. Of the conventions of style and the organization of special forms, we shall speak later.

Self-Test:

Summarize as briefly and definitely as possible what has been said about organizing the body of a letter. What may I gain by following the suggestions given?

The Organization of the Body of a Letter:

- * 1. Write a letter to a school official advocating some change which you believe would improve your school. Be courteous; but try to be persuasive, and to gain interest in and support for what you propose.
2. Or, write a letter to your local paper (or school paper) commenting on some recent event in your community (or school).
3. Or, write an interesting letter to a friend telling of recent experiences, events, or activities which you have found enjoyable or profitable.

Expect your work to be criticized, especially for arrangement; but try also to make your letter readable, interesting, and effective in thought and style.

d. Conclusion. The conclusion of a letter requires a complimentary close and the signature of the writer.

The complimentary ending should come a line or two below the concluding line of the body. It is followed by a comma. Only the first word is capitalized. Such conventional phrases as "Yours truly," "Yours very truly," and "Very truly yours," are appropriate for business letters. "Sincerely," "Sincerely yours," "Cordially yours," are appropriate for friendly letters; the forms with *sincerely* are used also by business houses to give a personal touch to some of their correspondence. "Respectfully yours" is a dignified and proper conclusion, justified when your relationship to the one addressed involves formality or respect for authority and position. Such a relationship would exist, for example, between a student and the registrar of a university which he is to enter.

Effective letter writers today avoid closing the body of their letters with such trite forms as "Hoping I may hear from you soon," and "I beg to remain." Good usage approves the omission of such phrases, or the use of direct statements: "I hope that you will write soon." "Do write soon!"

The signature should be written at least half an inch below the closing phrase. A letter to a relative or friend may require merely one's first name, or even a nickname. In other instances, however, one should sign the name which he expects his correspondent to use in reply. When a girl or woman writes to those who do not know her, she should indicate whether or not she is married by writing *Miss* or *Mrs.* in parentheses before her signature, or by writing her title as a married woman below her customary signature. In much modern business correspondence, the name of the writer is typewritten immediately below the space provided for his signature. Signatures, unfortunately, are not always legible. The following examples will indicate various types of conclusions:

Yours very truly,

Edward B. Davis

Edward B. Davis.

Very truly yours,

(Miss) Marion Simonds.

Sincerely yours,

Margaret Lewis.

(Mrs. H. B. Lewis.)

Cordially yours,

Harry Enders.

Affectionately,

John.

Self-Test:

Summarize what has been said about the form, arrangement, and punctuation of conclusions to formal and informal letters. What is the purpose of the complimentary conclusion?

The Conclusion of a Letter:

Prepare the following assignments, on separate sheets of paper:

1. Write to Mr. J. W. Douglas, Registrar of the University of Toronto, Toronto, Ontario. Tell him that you plan to enter the University, and ask about the requirements for admission.
2. Write to a friend acknowledging an invitation to attend a game and explaining that you will be glad to come.

Expect your work to be criticized for neatness and arrangement; be especially careful about your conclusions.

e. Superscription on the envelope. The superscription indicates the name and address of the one for whom the letter is in-

tended. The Post Office Department urges the placing of a return address in the upper left-hand corner. It is permissible also to place the return address on the flap of the envelope.

The superscription should include the following items, arranged in the order indicated: (1) Name of the person for whom the letter is intended; (2) street and address; (3) city or town; (4) province. This material should be arranged symmetrically, in either block or indented form, as indicated in the illustrations below.

A common fault is to place the superscription awkwardly on the envelope. Write plainly; have your envelope right side up; avoid such eccentricities as placing the stamp in some unusual position.

In punctuating, follow the general practice indicated for the heading and introduction; that is, use commas only to separate items on the same line; use periods only for abbreviations.

Write out the name of the city or town, even if it is the same one in which you live. Designating where your letter is to go by such terms as "City" or "Town" may be misleading. If your letter is to be delivered by the rural mail delivery, write the R.R. either on the second line or in the lower left corner. In sending a letter to someone who is away from home, be sure to indicate exactly where the letter is to be delivered by writing "In care of —." Use the exact title of the person to whom the letter is addressed. In addressing a married woman, however, do not include the husband's title; for example, do not write "Mrs. Dr. Samuel Mauer."

The following examples will illustrate for you the conventions relating to the superscription:

Mrs. Wayne E. Davis,
441 St. George Street,
Toronto,
Ontario.

Mrs. John T. Burroughs,
In care of Mr. L. B. Wilson,
827 26th Avenue West,
Calgary, Alberta.

Dr. W. S. Scott,
University of Western Ontario,
London, Ontario.

Self-Test:

What error is commonly made in writing the superscription? What should be included in the superscription? What is the general practice in punctuating it?

The Addressing of Letters:

Conclude your practice in form by writing to a friend a well-organized letter of about two hundred and fifty words. Be interesting, witty, conversational in tone, not dull or trivial. Some people mean by an "informal letter" one which is composed chiefly of "Well, Old Scout, and how are you?" Others mean an interesting, newsy composition, written in good style, and discussing topics of mutual interest.

Put your letter in an envelope and address it properly. Expect it to be criticized by your classmates on the basis of organization, interest of material, and especially the matters of form just studied.

In this last exercise on form, remember one point especially: Good form is not a substitute for dullness. Neatness, good handwriting, careful planning, observance of the requirements of custom — these are all important. You should master them. But be sure that they do not master you. Interesting ideas, persuasively stated, are just as important in conventionally planned letters as they are in any other form of writing.

Has my work been neat, attractive in arrangement, easy to read, conventional in plan? What have I learned from the criticisms of my work, and my study of other papers, which will help me in organizing future letters?

3. Style in Letters

It is very hard to be definite about style, for style means the manner in which you express yourself; therefore, style is always personal. It is not to be learned from textbooks. This statement applies particularly to letters, in which, though conventions are necessary, originality and "the personal touch" are still very desirable. In letters, moreover, your style will naturally be influenced by the type of letter you write. So, too, mood and manner of writing are dictated by your relationship to your correspondent. In writing to your

mother or a friend, you will not want to employ the formality, dignity, and vigor of business letters.

Nevertheless, there are certain general facts about style which you should consider as you write letters of any type and for any purpose.

In the first place, remember that clearness, interest, ease, and charm are desirable in practically all forms of writing. You have no more reason for being incoherent in a letter to a friend than you have in writing an essay for a magazine. A good business letter requires just as thoughtful statement, as smooth sentence structure, as correct diction as any other written document. You sometimes hear people talk about "taking courses in *business English*," as if this study freed them from the ordinary requirements of English. It is true, of course, that business English often makes use of its own technical terms, that it emphasizes directness, clearness, and conciseness. But the basis of business English is the basis of all English: good thought, effectively expressed.

It is especially important in letters to be clear — to state your purposes definitely, to avoid misleading constructions, to express yourself so exactly and completely that misunderstanding is impossible. You must not be wordy; neither must you write "skeleton thoughts" which require further correspondence to explain. Be direct? Be humorous? Be original? Of course! But at the same time be exact and clear!

Finally, make your style conform to the conventional expression of your own day. Triteness and overceremoniousness have no place in a good letter. Such expressions as "anent yours of the fifth inst.," "In re yours of the first," "Concerning yours of the twenty-second would say," are no longer up-to-date forms of introduction. Likewise, beginning a conclusion with "Thanking you in advance" is nowadays considered obsolete. Writers once considered it poor form to begin a letter without the phrase, "Yours of the eighth received, and contents noted." Now they begin more di-

rectly; for example, "Thank you for your letter of January 8." Abbreviations have their proper place, but avoid them whenever possible in letters. *Mo.* for *month*, *Tu.* for *Tuesday*, *Yours* for *your letter*, should be relegated to the "Not-used Box," along with scrawling handwriting and eccentric punctuation.

Self-Test:

I

What are the essential facts about style in letter writing? What instruction previously given about style in composition is especially applicable in effective letter writing?

Learning by Observation:

On February 7, 1755, Dr. Samuel Johnson, the outstanding literary figure of his time, wrote a letter to the Earl of Chesterfield, protesting against what he considered an injustice. His letter has become one of the celebrated pieces of correspondence of the world.

Compare this letter in form and style with a modern letter of similar type. What do you find to admire in the style of Dr. Johnson's letter? What do you find to criticize?

February 7, 1755.

To the Right Honourable the Earl of Chesterfield:

My Lord: — I have been lately informed, by the proprietor of the *World*, that two papers, in which my Dictionary is recommended to the public, were written by your Lordship. To be so distinguished is an honour, which, being very little accustomed to favours from the great, I know not well how to receive, or in what terms to acknowledge.

When, upon some slight encouragement, I first visited your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address, and could not forbear to wish that I might boast myself "*le vainqueur du vainqueur de la terre*"; — that I might obtain that regard for which I saw the world contending; but I found my attendance so little encouraged, that neither pride nor modesty would suffer me to continue it. When I had once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess. I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.

Seven years, my Lord, have now passed, since I waited in your outward rooms, or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love, and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known, and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the public should consider me as owing that to a patron which Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long wakened from that dream of hope, in which I once boasted myself with so much exultation,

My Lord,
Your Lordship's most humble
Most obedient servant,

Sam. Johnson.

Imagine, now, that there is some matter about which you desire to protest — to the president of a business, to the principal of your school, to your teacher, to the director of some activity in your school, to the editor of a newspaper or magazine. Compose a letter to be read to your class for criticism. In it see if you can be as direct and forceful, yet as dignified and persuasive, as was Dr. Johnson in his letter. Make your organization and style conform as nearly to the requirements of your day as Dr. Johnson's did to the style of his.

Self-Test:

2

What does the term "style" mean? Speak briefly on the topic, "An Effective Style for Letters."

Letters Effectively Expressed:

Review thoroughly the suggestions given in this section concerning style. Think of the letters read in class which impressed you, and those which you considered poor.

Now write one of the following:

1. A letter to a school official, suggesting a new subject for study, a new club, or a new extracurricular activity for your school.
2. A letter to the president of a debating society, arranging for a debate.
3. A letter to a friend, discussing topics of mutual interest.

B. Business Letters

The various types of letters you write may be designated, broadly speaking, as business, friendly, and social letters. What has been said so far applies to all these forms. Each type has, however, certain requirements which merit special attention.

A good business letter, for example, is precise in form. Neatness, wide margins, ample spacing, symmetrical arrangement are especially desirable. A business man is no less careful about these details than he is to have paper of good quality and an attractive letterhead, or to have typewriter ribbons inked to match the printing on his paper.

In organization, a business letter resembles, in general, other letters. The heading, however, is sometimes printed or engraved, and centered as follows:

B. C. Mason Company
680 Robson Street
Vancouver, British Columbia

Clarity, conciseness, and accuracy of spelling, punctuation, and diction are, of course, important. In addition, an effective business letter is direct, intimate, and personal in tone. Men and women who can write business letters which are conventionally acceptable and at the same time original, interesting, and persuasive are in great demand in modern commerce and industry.

Self-Test:

In what respects is a business letter like all other letters? How does a good business letter differ in form and style from social letters?

Trying to Persuade a Person to Buy:

If you were in business, what would you like to sell — books, automobiles, electrical apparatus, household appliances, aeroplanes, clothes? Perhaps the best way to answer the question is to think of something that has been sold to you.

Find something that you could sell with confidence. Imagine that you are the sales manager for this article. Write a persuasive letter to a prospective customer, urging him to buy. Read an advertisement of a similar article for suggestions. Try to introduce your letter in such a way that you will win an attentive and open-minded attitude toward your argument. Explain clearly what you have to sell, and give convincing facts showing why it should be purchased.

Prepare to read your letter to the class, in order that your work may be judged for its style. Expect some member of your class to edit your work and report on its organization and appearance.

Was my letter well organized, and attractive in appearance? Was my style clear, direct, and in simple modern English? Was my material convincing and persuasive because of what I said and the way I said it?

1. Orders

Among the most common business letters that people write are those in which they order merchandise. In this form the demands for exactness and completeness are paramount. If you want your orders to be read easily, you must be concise; but you must make sure that you have provided all essential details and instructions.

As you compose an order, check its completeness by thinking of such common requirements as the following:

1. *A carefully itemized list of what you desire.*

Write clearly; space your words. Indicate the exact quantity and quality of goods required. Begin each article with a capital letter. Use figures to indicate amounts.

2. *An exact statement of the address to which goods are to be shipped.*

Make your directions specific and detailed. Such instructions as those indicating whether goods are to be shipped by mail, freight, express, etc., are very important.

3. *The manner in which payment is to be made.*

Be specific in regard to the amount to be sent, the amount enclosed, or arrangements for C.O.D. delivery.

The two following examples indicate suitable forms for a communication ordering goods:

15 Broad Street,
Camrose, Alberta,
July 15, 1937.

Mr. John E. Colton,
9760 Jasper Avenue,
Edmonton, Alberta.

Dear Sir:

Please ship the following articles by parcel post:

3 lbs. Colton Brand Coffee @	\$.50	\$1.50
1 carton Lavender Bath Soap		1.00
6 cans Baker's Ripe Olives @	.40	<u>2.40</u>
		\$4.90

I enclose our check for \$4.90 in payment.

Yours truly,

C. D. FARWELL COMPANY

H. P. Wells, Agt.

86 5th Street South,
Lethbridge, Alberta,
January 4, 1937.

Consolidated Press Limited,
Toronto, Ontario.

Gentlemen:

In enclose a Money Order for one dollar (\$1.00) for one year's subscription to the *Canadian Home Journal*. Please arrange to have this order in effect immediately, so that I may receive the February number of your excellent magazine.

Yours very truly,

(Mrs.) Florence Browning.

Self-Test:

What are the principal requirements of an effective order? If I were filling an order, should I prefer to have the order composed as a letter or arranged as an itemized list? Why?

Learning to Write Orders:

Write the order designated in either paragraph 1 or paragraph 2 below, then write the letters called for in paragraph 3.

1. Write an order to Wm. Dawson, Subscription Service, Ltd., 70 King Street East, Toronto, Ontario, for three well-known magazines.
2. Write to a company whose catalogue you have, asking them to send you by express five or six articles listed in their latest catalogue. Be sure that you indicate catalogue number, amount desired, name of each article, price, total, and amount enclosed.
3. Imagine that goods ordered in paragraph 1 or 2 did not arrive. First, write a letter inquiring why your order has not been filled. Be specific in referring to your previous letter. Next, write the letter of explanation which you might receive in reply from the company to which you have written.

Your work will be passed to other members of the class for criticism, then collected for correction by your instructor. The one who edits your work will be expected to report to the class on the merits and defects of your form and statements.

Were my orders clear and complete? Should I be in a position to protest if the goods did not arrive as I desired? Did I use the best form for ordering the goods I wanted?

2. Applications

If I were an employer, what sort of letter should I like to receive from an applicant? What information should I desire? What sort of style and material would impress me? Should I be influenced by the appearance of the letter?

All of us, at some time or other, write letters of application. Business men frequently use such letters as a means of judging those whom they are considering as employees. Universities often require letters of application from those who apply for admission.

Such letters should be written with great care; the employer frequently regards them as an index of character and ability.

An effective letter of application is dignified and conventional; yet, like all good composition, it aims to be personal and characteristic of the one who writes. In it you should "portray yourself," taking care not to appear bad-mannered or egotistical. You should try, first of all, to give essential information about yourself. Especially, study the needs and interests of the one to whom you write. If *you* were the dean of a college, if *you* were the employer, what would *you* want to know about a candidate? Supply this information as simply and directly as you can.

A short explanation of the purpose of the letter, an indication of whether the writer is answering an advertisement or applying on his own initiative, a concise statement of his age, education, training, and experience are usually appropriate. Testimonials and references are, naturally, more convincing than personal comments, which are likely to sound boastful. To arrange for a personal interview is usually desirable. Proper form, conventional organization, and simple, direct, accurate style are also essentials of an effective application.

The following letter is quoted for illustration and criticism:

The Wilton Day School,
Sanborn, Ontario,
May 5, 1937.

Director Charles L. Ward,
Regent Summer School,
Regent, Ontario.

Dear Mr. Ward:

Miss Bennett of the Teachers' Advisory Service has informed me that you desire a tutor in history for the coming summer. This letter is intended to indicate my interest in the position, and to submit the following statement of my qualifications.

I am twenty-eight years old and in excellent health. I prepared for college at Damon Seminary, from which I was graduated in 1927. My undergraduate work was completed at Henderson College, from which I was graduated in 1931, with the A.B. degree. I hold the degree of Ed.M. from Harvard University.

Since graduating from college, I have served as instructor in

history at Briggs High School, Briggs, Alberta, with the exception of one year spent at the University of London, where I specialized in European history. I am the author of *Elements of History*, a short pamphlet designed to aid those who require a brief review for examinations.

For additional facts concerning my preparation and personality, I have permission to refer you to any of the following: Superintendent of Schools John T. Doves, Sanborn, Ontario; President Walter Young, Damon Seminary, Damon, Ont.; President Arthur B. Tibbetts, Henderson College, Westbrook, Ontario.

Miss Bennett has informed me of the work which you desire and the conditions of your contract. Please consider me an interested candidate for the position. I should be very glad to meet you for a personal interview at any time which you find convenient.

Very truly yours,

Everett B. Height.

Self-Test:

If I were instructing a friend about writing letters of application, what should I advise? Criticize the illustrative letter quoted above. Wherein is it good? How could it be improved? Should I prefer to receive a typewritten letter of application, or should I prefer such a letter in handwriting?

Effective Applications:

Select one of the following assignments:

1. Answer the following advertisement.

“Wanted: Ambitious young man, about eighteen years of age, to work for a large newspaper syndicate. High-school education essential; university education desirable. Long hours, hard work, small pay at first. Excellent opportunities for advancement. Address H. D. Wood, Box 278, Montreal, Quebec.”

2. Imagine that your high-school credits have been forwarded to some university. The Registrar has acknowledged the receipt of your credits, but has informed you that your standing is not high enough to meet the usual requirement for admission to the course you have selected. He wants to know more about your work, your character, your purposes. Write the kind of letter which you think would impress him.

3. Find a newspaper advertisement which offers a position for which you are qualified. Write a letter of application. Try to make your letter so informative, persuasive, and excellent in style that you will make a good impression upon the one to whom you write. Bring to class the advertisement fastened to your letter.

Was my letter attractive in form? Did I "reveal myself without appearing boastful"? Did I give information necessary for judging my qualifications?

3. Letters to Officials

How should I address a premier, a mayor, or a member of parliament? Which is right: "The Rev. Dr. John T. Jones," or "The Rev. John T. Jones, D.D."?

Letters to officials should show, in form and tone, that you have proper regard for the position held by the one to whom you write. This respect is shown in many ways, but especially by attention to form, organization, and style. It is revealed, too, by attention to little details, such as using proper titles of address, or, more important, writing with dignity.

Mastery of the following generally accepted forms for (a) the address, (b) the proper salutation followed by a colon, and (c) the closing phrase generally used, will prove helpful:

1. *Prime Minister of Canada:* (a) The Right Honorable, Prime Minister of Canada, Ottawa, Ontario; (b) Sir: or, To the Honorable the Prime Minister of Canada: (c) Respectfully yours.
2. *Members of the Dominion Cabinet:* (a) The Honorable, The Minister of, Ottawa, Ontario; (b) Sir: or, To the Honorable the Minister of, (c) Respectfully yours, or Sincerely yours.
3. *Premier of a Province:* (a) Honorable, Parliament Buildings, City and Province; (b) Sir: or, To the Honorable, the Premier of, (c) Yours respectfully, or Yours truly.
4. *Lieutenant-Governor:* (a) His Honor, Government House, City and Province; (b) Sir: or, To His Honor, the Lieutenant-Governor of, (c) Yours respectfully, or Yours truly.

5. *Mayor of a City:* (a) Mayor, City Hall, City and Province;
 (b) Sir: or, Your Honor: (c) Yours respectfully, or Yours truly.
6. *Principal of a School:* (a) Mr. (or Dr.), Principal, Name
 of School, City and Province; (b) Dear Sir: or, Dear Mr.
 (or Dr.).....: (c) Yours sincerely,

To be avoided

Mr. John M. Taylor, M.D.
 Rev. Dr. John H. Thayer
 Prof. H. B. Holmes
 Mr. A. F. Farnsworth, Ph.D.

Correct

Dr. John M. Taylor
 The Rev. John H. Thayer, D.D.
 Professor H. B. Holmes
 Dr. A. F. Farnsworth

Self-Test:

Of what two matters should I be especially careful in writing letters to officials? State the proper form of address, salutation, and conclusion for the following: Prime Minister of Canada, cabinet minister, lieutenant-governor, mayor, principal of a school. What is improper in the following letter?

May 12, 1938,
 Winnipeg, Man.

Mr. J. R. Thomas, Principal,
 Selkirk High School,
 Winnipeg, Man.

Dear Mr. Thomas:

I was at your school two years ago, and I guess you remember me all right even if I wasn't one of the brainy kind. I am trying to get a job in an office and they want me to get two letters of recommendation. Will you write one? I'd sure appreciate it if you would.

Hoping to hear from you soon, I remain

Yours

Walter Adams.

Writing to Prominent People:

Write one of the following letters:

1. Imagine that you live in a section of the city which lacks good streets and sidewalks. Your mayor is about to prepare his annual budget. Write to him, urging that money be set aside for the improvements which you desire.

2. Suppose that you have been unfairly accused of violating a traffic law. Write to the chief of police, stating your side of the case.

3. A bill legalizing extending the open season for deer is to come before the provincial legislature. Write to your representative, urging that he support this measure, or that he work against it.

*4. Imagine that you have just heard some prominent person give a very inspiring talk on a subject which interests you. Write a note expressing your pleasure and asking for further information about some point which you did not fully understand.

4. *Telegrams*

When important information must be conveyed as rapidly as possible, telegrams become necessary. The fastest and most common type of telegraph service is the *telegram*. Ten words are allowed at the minimum rate; a proportional charge is made for each additional word.

A second type of service, the *day letter*, is suited to longer messages. In the day letter fifty words are allowed at a charge of one and one-half times the minimum day rate for a telegram. Service of this type is not quite so fast as for the telegram, but a day letter should be received not over an hour later than a telegram.

A *night letter* of fifty words may be sent at the same rate as a ten-word day telegram. This letter may be filed at any time during the day or evening for delivery early on the following morning.

In these three types of messages, only the words in the message itself are charged for. Each numeral, abbreviation, and initial in the message counts as a word. Numbers are spelled out: 224 would be sent as *two twenty four*. In cablegrams a charge is made for address and signature.

The fundamentals of a good telegram are conciseness and exactness. Your message should not seem abrupt or ill-mannered, but it must be clear. Ordinarily you cannot depend upon punctuation to help you, since punctuation is sent only if paid for. In long messages especially, the word *stop* is inserted when a period is necessary for clearness. The delivered message is printed in capitals.

Sample Telegram

REGINA, SASKATCHEWAN, MARCH 2, 1937

TO MRS. CHARLES L. STEVENS

800 12TH AVENUE WEST, CALGARY, ALBERTA

ARRIVE TOMORROW CANADIAN PACIFIC PLEASE MEET TRAIN IF
POSSIBLE

VIRGINIA WILLIAMS

Self-Test:

What are the primary requirements of a good telegram? What types of telegraph service have been mentioned? What are the advantages of each? What would happen if the following message were sent without punctuation: "Do not delay. Sending further instructions by mail"?

Conveying Information Concisely:

Compose three of the following messages:

1. A telegram asking a friend to secure theatre tickets.
2. A telegram congratulating a friend who has won an honor.
3. A telegraphed message day letter or night letter asking a friend to join you on a camping trip and giving necessary information about times, places, and equipment.
4. A telegram or day letter to your parents, reporting that the train on which you have been traveling has met with an accident. Say that you are uninjured and tell what your plans are.
5. A telegram inquiring about a shipment of goods which has not been received.
6. A telegram making an appointment to meet a friend.
7. A night letter ordering several articles from a catalogue.

*Speak to the class briefly on one of the following topics, or a similar one which interests you:

1. High Lights in the Development of the Telegraph
2. Comparative Expense of Telegraph and Telephone Service at Various Distances
3. Ship-to-Shore Communication
4. The Uses for Telegrams in Modern Life
5. Types of Telegraph Service Other Than Those Mentioned (Secure information at a telegraph office.)
6. Sending Messages through the Radio Relay League

5. *Notices*

Can I write a notice which is brief, easily understood, and neat in appearance?

An effective notice is one which is clear, condensed, and neatly and symmetrically arranged. Consequently, writing notices is excel-

lent practice in composition. A business man will tell you that writing notices is a very practical application of English to daily life.

Consideration of the merits and defects of the following example will help you to understand the essentials of this form:

Office of the President,
July 14, 1936.

NOTICE CONCERNING SALARY PAYMENT

On Saturday, August 1, a new method of paying all foremen will be put into effect. Weekly payments will be discontinued. The yearly salary will be divided into twelve equal payments. Checks will be mailed from the treasurer's office on the first day of each month, thus eliminating the confusion caused by the present plan, whereby checks are personally called for at frequent intervals.

Please note carefully the details of this new arrangement. Your superintendent has been instructed to consider with you any matters which are not clear, and to listen to your comments on various features of the plan of which you disapprove.

The Mayfair Pressed Steel Co.

Henry T. Watson, President.

Self-Test:

State the chief requirements of an effective notice. What characteristics, other than those mentioned in the text, can I think of? What notice have I seen posted which was especially effective in form, organization, and style?

Learning to Write Notices:

Write for discussion and criticism two of the following notices:

1. Announcement of a weekly meeting of some school organization.

2. Announcement of a change in policy which you, as head of some organization, propose.
3. A notice calling the attention of your classmates to some event of importance.
4. A notice giving the time and place for an engagement which concerns various members of your school.
5. A notice calling attention to new books placed in your school library.

C. Friendly Letters

Of all the letters I receive, whose do I enjoy most? Why do I enjoy them — because of what is said, because of the way they are written, or for both reasons combined?

It is probably impossible for anyone actually to show you how to write a friendly letter. Possibly fascinating correspondents, like great poets and dramatists, are “born, not made.”

Nevertheless, by examining such letters as the one which follows, you may gather some valuable hints. It was written by Oliver Wendell Holmes, in 1875, to his friend James Russell Lowell.

296 Beacon St.,
September 28, 1875.

Dear James:

Two faculty meetings on Thursday of this week (Dental and Medical) which I cannot miss, and my lectures on the following Thursdays, keep me in Boston in spite of all temptations. I never go to any shows nowadays — formerly they were *autre chose* — but if I did go to any, cattle-shows would be my favorite resort — especially in Spain, where I understand they have very fine ones. At our native exhibitions I have a wonderful liking for looking at prize pumpkins and squashes — great fellows marked 100 lbs., 120 lbs., 127 lbs.! and so on — the rivalry excites me like a horse-race. As for fatted calves and the like, I am as eager for them as the prodigal son. The Great Cheese commonly shown comes in for a share of my admiration. The sampler worked by a little girl aged five years and three months, and the patchwork quilt wrought by the old lady of eighty-seven years, four months, and six days, receive alike my

respectful attention. I lift the dasher of the new patent churn with the proud feeling that I, too, am a contriver and see my unpatented gimcrack in every window. And the ploughing match, too — not quite so actively exciting as Epsom (I don't mean the salts, of course, but the race), but still equal to bringing on a mild glow of excitement. Yes, I miss a good deal in not going to the cattle shows.

But we missed you sadly, my dear fellow, on Saturday. Good and great men are getting scarce, my James, and you must not go trifling in this way with your gout and gastralgiæ.

Do thank your son-in-law (I met him the other day and he showed me a photograph of one of his children, which was a credit to all concerned) for complimenting me with a wish for my presence.

I have been having a very pleasant vacation at Beverly, Nahant, and Mattapoiset, and am beginning my seven months' lecture course feeling quite juvenile for an elderly gentleman — however, the elders always had a good deal of real pith in them, I remember, in my boyish days! and I suppose it is so now.

Affectionately ever,

O. W. Holmes.

What do you think of this letter? Would you have enjoyed receiving it had you been Mr. Lowell? In form, organization, and style, it unquestionably violates some of the best-known laws of letter writing and composition.

But notice the tone of it — the friendliness, understanding, and spirit of comradeship. Notice the wit, observation, chat about topics of mutual interest. People live again in such letters! No one but Oliver Wendell Holmes could have written it. It is as frank, enthusiastic, and personal as interesting conversation. These elements account for the excellence of this and all effective friendly letters.

Advice: First, try to fill your friendly letters with incidents, facts, descriptions, and all sorts of references which you know will be of interest to your friend. Then, portray yourself. Let the good conversationalist and the familiar essayist be your models. Let what you say and the manner in which you express it be so entirely personal that the reader will

exclaim, "Just like him; no one else could have written that!"

Warning: Don't be led too far astray by the advice just given, or by the fact that Mr. Holmes has ignored the ends of a few sentences and made up his own punctuation rules. What one person can do successfully may fall very flat when tried by another! At any rate, those who are learning to write should be careful lest "friendly and informal" be confused with silly, crude, and careless.

Self-Test:

What was the best friendly letter I ever read? What, besides content, made it effective? What adjectives best characterize an effective friendly letter? Express concisely to the class an opinion of the letter quoted. Discuss the statement: "A friendly letter cannot be governed by the requirements of form, organization, and style which we apply to other letters."

Making People Glad to Hear from You:

Write one of the following, for discussion and correction. Use the type of paper suitable for such letters.

1. Imagine that some student in a foreign country, wishing practice in writing English and desiring to make new friends, has written asking about your school life. Write an informal letter in reply.

2. Write to someone with whom you have a friendship of long standing. Give this friend "all the news of the day" in as delightful a manner as possible. Don't let this letter degenerate, however, into one of the "Well, Old Pal, must ring off" letters!

3. Write to some member of your family recounting experiences and discussing topics of mutual interest. Try to make what you say genuinely interesting and delightful to read.

Were my letters personal in tone and style? Did I write about matters which were really interesting? With these ideals in mind, did I still make my composition measure up to the requirements of effective writing?

*Underwood and Underwood*

FORMALITY

D. Social Correspondence

Do I know how to write formal and informal notes, invitations, acceptances, and regrets, so that those who receive them will think of me as an educated person of good taste?

Invitations of many kinds, announcements of marriages, anniversaries, deaths, notes of condolence, acknowledgments — these are but suggestions of the social correspondence requiring appropriate composition in daily life.

A great deal of what has been said concerning other letter types applies to social correspondence. The requirements of neatness and careful form are especially important. The arrangement of formal social notes is strictly conventional, so that if you use engraved or printed invitations, you may as a rule leave the form to the printer. Convention requires that the style of social notes be dignified and suited to the occasion. Formal invitations, replies, and announcements are written in the third person. The prescribed wording is indicated in

illustrations 1, 2, 3, and 7 below. Either block or indented form is used in the formal note. There is no heading, no salutation, no complimentary close. These details are embodied in the composition. All abbreviations (titles, days, months, states) are avoided.

Many social notes use the form and mood of the friendly letter. In a note of condolence, the keynote is sympathy, genuine understanding. Informal notes of acknowledgment, introduction, or invitation are intimate and characteristic, without being flippant. Notice that a reply corresponds in form and tone to that used in the announcement, invitation, or note.

Study and discussion of the following examples will provide you with a working knowledge of social correspondence.

1. *Formal Invitation*

Mr. and Mrs. Nathan Small request the pleasure of Mr. James Newton's company for dinner on Monday evening, February twenty-second, at seven o'clock.

164 Cooper Street
Ottawa, Ontario

2. *Formal Acceptance*

Mr. James Newton accepts with pleasure the kind invitation of Mr. and Mrs. Nathan Small to dinner on Monday evening, February twenty-second, at seven o'clock.

26 Second Avenue
Ottawa, Ontario

3. *Formal Regret*

Mr. James Newton regrets that a previous engagement prevents his accepting the kind invitation of Mr. and Mrs. Nathan Small to dinner on Monday evening, February twenty-second.

26 Second Avenue
Ottawa, Ontario

4. *Informal Invitation*

Dear Mrs. Strome,

I hope that you and Mr. Strome will give us the pleasure of dining with us on Tuesday evening, September twenty-first, at six o'clock. Mr. Edward Norman, the well-known poet, will be our guest and during the evening will read to us. I believe that you will enjoy hearing him.

Yours sincerely,

5 Underwood Street,
September fifth.

Virginia Newton.

5. *Informal Acceptance*

Dear Mrs. Newton,

Mr. Strome and I will be glad to dine with you on Tuesday evening, September twenty-first, at six o'clock. We both admire Mr. Norman's work. Thank you for giving us an opportunity to meet him.

Sincerely yours,

278 Water Street,
September sixth.

Mabel Strome.

6. *Informal Regret*

Dear Mr. Blossom:

You ask "by what persuasive arguments" you can induce me to speak to your organization. I don't need any persuasion, I assure you, to desire to be with you on December 11th or 12th. What would enable me to do so would be to add a few hours to each of my days, and take away a few years of my age.

Till then, with my hearty good wishes and my regrets,

Dorothy Canfield Fisher.

Arlington, Vermont.

7. Formal Announcement

The Fairbanks Publishing Company
announce the publication of
Masterpieces of Drama
by Dr. Donald Morse
This long-expected work is presented
to lovers of good literature
with great satisfaction

8. Informal Acknowledgment

38 Tiverton Street,
December 27, 1936.

Dear Brooks,

Oh what turkey! I should be only partially grateful if I didn't tell you that it was the best I have ever eaten. Words can only meagerly describe the emotions of the children as I served them wide and luscious slices of breast meat, with the wishbone given to the one who ate the most. Depend upon it: we shall never think of Christmas without recalling you!

Gratefully,

R. M.

9. Informal Note of Appreciation

Dear Richard,

I have just been listening to the final broadcast of your very stimulating series of talks on "Modern Fiction." Let me congratulate you on your delightful radio voice. Even if I had not been interested in what you were saying, I should have enjoyed listening to how you said it.

I was, however, very much interested in what you said. I was glad to learn that, in spite of the terrifying number of "pulp" magazines offered to the public, Canadians are reading an increasing number of good books. I am sure your talks will have sent your listeners, at least, hurrying off to the libraries to experience your enthusiasms.

Your discussion of Phyllis Bentley's books was particularly stimulating to me. I regret to say I have not read any of her books; and I am grateful to you for introducing me to her.

You have done an excellent piece of work in this series of talks, and I hope to have a chance to tell you so when I come East this summer.

Ever sincerely,

Margaret.

10. *Formal Letter of Recommendation*

January 3, 1937.

To Whom It May Concern:

Mr. Ralph D. Miller, the bearer of this note, has been in my employ as an engineer for three years. He has served in this capacity with great industry and skill. I am reluctant to have him leave my employ, and I heartily recommend him as a thoroughly trained and experienced man, whose excellent character and professional skill will make him valuable wherever he is employed.

H. W. Perkins Co.

T. A. Leonard, Mgr.

11. *Note of Inquiry*

18 Border Street,
June 5, 1937.

Dear Bob,

You spoke to me yesterday about a device for rolling terraced lawns. Tell me more about it. Specifically, I want the following information:

1. How much does it cost?
2. Where can I purchase it?
3. In what ways does it save time and labor?

Sincerely,

Dick.

Self-Test:

Summarize what has been said about the form, organization, and style of social correspondence. In what respects do formal invitations differ from informal ones? How should I know what form and style to use in replying to social correspondence? Comment on illustrations 8 and 9. Do I or do I not approve of the present insistence on form and convention in social correspondence?

Learning to Write Appropriately:

Write the following as assigned by your teacher:

- 1. An informal note inviting a friend to dinner.
2. The same invitation in formal style.
3. A note accepting the invitation in 1.
- ~~4~~ 4. A formal acceptance of the invitation in 2.
5. An informal note acknowledging a Christmas gift.
6. A formal letter of introduction, introducing someone who has worked for you, to Mr. L. D. Aikin, a business man with whom your friend desires a position.
- ~~7~~ 7. A note of condolence expressing your sympathy for someone who has met with ill fortune.
- 8. A brief letter of inquiry to some friend concerning an article which you wish to buy.
9. A letter congratulating a friend who has been asked to accept a position of responsibility in your school.

Have I become so familiar with the conventional forms of social correspondence that I use them without effort? Have my experiences in letter writing really contributed to my skill in the use of English?

VI

CLEAR SENTENCES

A. Choosing Exact Words

Do I respect my ideas enough to find words which express them exactly? Do I make words servants to express my thought?

Clear thinking, clear sentences — they are really one and the same thing.

The first step in clear thinking and clear sentence structure is the use of exact words, those which express, beyond question, just what is meant. Thought must be valued highly enough to be conceived and expressed in exact words.

The purpose of this section is to start the formation of a never-satisfied attitude — a determination to make every word you write and speak a clear, definite symbol of exactly what you desire to express. Here are several simple suggestions to help in forming the right habits:

1. Always give preference to a specific word rather than a general one. *Unpleasant* and *fine* describe a day to many people. But so do *chilly, humid, foggy, balmy, clear*. Why select a vague word when you can choose a definite one? "He was a weak beggar, with unattractive eyes and lips, untidy dress, and cold-looking face." Compare the preceding sentence with this: "He was a decrepit beggar, with swollen, tearful eyes, bristling rags, and lips blue with cold."

2. In formal speaking or writing, avoid slang and colloquialisms. Although slang is often picturesque, it is not universal; it has no standard meaning; it is, for the most part, short-lived. What meaning for you, for example, has the slang of a few years ago, or that of another part of the English-speaking world? Do you know the significance of these slang terms: *twenty-three, skidoo, cheese it, nipper, peeler*? Similarly colloquialisms, expressions peculiar to one part of the country, mean

little or nothing in other places. Do these expressions seem clear: *horse and team, the sugar is all, my off is on?*

The writers of this book do not mean that you should never use the often vivid and novel slang of the day; they use slang themselves. It is often effective in informal conversation and writing; *but* excessive use of slang and colloquialisms is frequently evidence that the user has little command of other words. If you do not believe this statement, try to replace your own slang with exact expressions.

3. Avoid the use of elaborate words merely for decorative effect. If you want to say, "I'm tired and I want to go to bed," do not remark, "Ah me, I am suffused with fatigue and I shall now betake me to my nocturnal couch." Such writing is, of course, insincere and ridiculous; yet much of it exists. It is called *fine writing*; the term is not one of praise.

The simplest words which exactly express your meaning are best. Long words are good; unusual words are good. Any word is good, when it is the most exact word to carry your idea.

Self-Test:

I

How do I define the term *word*? What suggestions have been given for the use of words which are clear? Why is it an advantage to have a large vocabulary? Why do words come into current use and also go out of style?

Saying What You Mean:

Here is a list of words which you often use without much regard for their meaning. Sharpen your wits and improve your ability to express yourself clearly by learning from a standard dictionary exactly the idea conveyed by each. Do not be satisfied with a partial understanding. Get the exact shade of meaning which distinguishes each word from others somewhat like it. As you are given the word in class, define it clearly; then use it correctly in a sentence.

1. knowledge, understanding, wisdom
2. guess, think, assume
3. ingenious, clever, cunning
4. indignant, mad, angry

5. courteous, tactful, gracious
6. awful, terrible, horrible
7. frank, naïve, unassuming
8. suppose, presume, imagine

Self-Test:

2

Can I recall the exact meaning of each word in the list on page 94?

Possibilities in Exact Words:

For each of the following general words, list as many exact words as you can. Let a class secretary write on the blackboard all the words suggested.

1. *vehicle* (List words which name that in which a person rides or is carried: wagon, etc.)
2. *move* (List words which denote the exact manner of change in place, position, or posture. It will be well to confine your list to words which apply to human beings: walk, etc.)
3. *large* (List words which denote degrees of largeness: huge, etc.)
4. *well* — adverb, as in the sentence, "The work was *well* done." (List words which denote the exact respect in which it was well done: conscientiously, thoroughly, etc.)

Self-Test:

3

What is the objection to slang or colloquialisms in formal writing? What is the objection to excessive use of slang in daily life? When should I consider the use of slang justified?

Learning to Describe and Characterize People:

Here are four lists of words which express exact physical and mental qualities of people. Look up in the dictionary those with which you are unfamiliar. Then prepare to tell just what sort of person each word would describe. Think of people whom you know or of whom you have read. Be careful not to apply the uncomplimentary words to real people.

Physique:

robust, sturdy, sinewy, hardy, vigorous, virile;
feeble, infirm, anemic, fragile, dainty, delicate.

Physical appearance:

pretty, beautiful, handsome, lovely, charming, statuesque,
exquisite, graceful;
homely, ugly, plain, grotesque, coarse, repulsive, hideous.

Physical movements:

agile, nimble, dexterous, deft, brisk, dapper;
awkward, ungainly, sluggish, ponderous, clumsy.

Mental qualities:

intelligent, intellectual, sensible, judicious, discreet, wise, wily,
precocious, *primitive* *developed*
stupid, obtuse, stolid, irrational, ignorant, illiterate, unsophisticated, vacillating, superficial.

*more from
side to
side*

Self-Test:

4

In what sort of writing should I expect to find the most exact use of words? Do news writers choose the exact or the general word? Read several items of news and decide.

Applying Exact Words to Moral and Social Qualities:

The two lists of words in this lesson direct your attention to the attitudes which people take toward matters of right and wrong, and to the manner in which they meet other people. Look up words with which you are unfamiliar. So far as possible, apply each word to a person whom you know or of whom you have read. Think of some of the characters whom you have met in books. Remember the caution already given about speaking of unpleasant traits.

Moral qualities:

upright, steadfast, constant, prudent, courageous, magnanimous, altruistic, reverent, candid, conscientious, devout; base, degenerate, ^{stupid}crass, sanctimonious, corrupt, smug, perfidious, pusillanimous. *faint-hearted*

Social qualities:

affable, gracious, courteous, gentle, courtly, ^{refined in manner}urbane, suave, bland, placid, tactful, ~~debonair~~ amiable; uncouth, rude, blunt, brusque, arrogant, peevish, petulant, officious, callous, acrimonious, eccentric.

Self-Test:

What moral or social qualities mentioned in yesterday's lesson seem most desirable? What qualities do people most admire? What qualities had I not considered previously?

Finding Exact Words for Color, Size, and Shape:

The first exercise in this assignment gives the boys a challenge. Do the girls know more words of color? In the two following exercises the honors may be more nearly even. This assignment is a test not only of your knowledge, but also of your attitude. Are you willing to use your dictionary until you have a list which will do you credit?

1. Make a list of words which express exact shades of *red*.
2. Make a list of words which denote exact manners of speaking: *drawl*, etc.
3. Make a list of words which exactly denote shape: *square*, *round*, etc.



Underwood and Underwood

THEY ARE OFF!

Exact words will be useful in describing the race which followed.

Self-Test:

6

What ideas can I express clearly without exact words? How does knowledge of exact words become useful in reading? Of what commonly used verbs can I think which might be replaced by verbs of much more exact meaning?

Finding Uses for Exact Words:

- ✓ a. Rewrite the following sentences, substituting exact statements for the underlined vague expressions:
1. We went some distance before finding water.
 2. About every so often water must be added to the battery.
 3. You write very well.
 4. I spent a great deal of time at the task.
 5. Only Yesterday is a good book.
 6. The game was not well played.
 7. It rained hard.
 8. The material for writing lay on his desk.

do

- ✓ b. Rewrite the following sentences, substituting one or two words for each underlined expression. Notice how the possession of exact words adds clarity to your writing by making the reader do less work to obtain your thought.

Example: The people with whom he was acquainted praised him.

His acquaintances praised him.

1. Those who were opposed to the bill prevented its passage.
2. The things which were contained in the jars spoiled.
3. A sheet of glass through which light came but through which we could not see was placed in the window.
4. The total amount of weight which can be carried by a car is ten tons.
5. The objects which were placed about as decorations in the room seemed not at all in agreement with their surroundings.
6. Her picture seemed very much like her as we knew her in her life among us.
7. The things which followed as a result of his deed were such as I am not able to describe.
8. Our papers were thrown about loosely here and there by the wind.
9. The watchmaker removed from my watch some dust, a very small bit, so small that it could not be seen with the naked eye.
10. The Empire State Building rises so high that its top is high above the neighboring buildings.

Self-Test:

7

What advantage is there in using one exact word instead of a longer expression? Would it be advisable to search out a very unusual word for such a purpose? Does condensing thought into one word aid clarity of thinking?

Being Specific, Simple, and Brief:

Previous assignments have emphasized exact and specific words. The possession of a stock of words, however, does not entitle you to use them merely for decorative effect. Never try to "show off."

- ✓ a. Revise the following passages, substituting simple and natural terms for those which are forced. Replace underlined expressions with exact terms.

The other day, I went to the Emporium of Knowledge to get some treatises that I intended to assimilate in preparation for my weekly discourses in the mother tongue. Alas, on my way I met a certain friend, who extended to me an invitation to accompany him to the cinema. The picture was very good; so, of course, we remained for quite some time. Thus, although my intentions were all right, I did not get the material to expatiate at length in this exemplification of cerebration, which you have criticized as poor.

- b. A large and precise vocabulary is not an excuse for using many words, but a reason for employing as few as possible. Rewrite the following passage, substituting wherever possible one exact word for a redundant expression. Omit all words which are superfluous. (By the way, what does *superfluous* mean, and how do you pronounce it?)

My home has hills all around it which are very steep on all sides. To reach the door in front of it, one must climb steps that are very steep, steps leading from the street up three embankments which are terraced. Many who are acquainted with me dislike to come to see me because they do not like this long climb which is necessary if they wish to pull my latchstring. They do not have in mind, however, that the higher up that we go in this world, the more we are able to see. What I am trying to say is that the view from my piazza is worth all the effort that it costs in climbing up to see it. If you will visit me sometime when your eyes feel the need of some good scenery, I shall prove to you that all my boasting is true.

- *c. A student who seriously wrote the following paragraph mistook words for decorations. He used them, not because they exactly conveyed his meaning, but because they sounded well. Revise the paragraph to express what you think he meant.

A Nova Scotian acknowledges with pride the fact that the rugged terrain of his district is productive of a most ideal climate which exults in the diversified cycle of its seasons. A preponderance of periodic weather conditions does not assail his lusty spirit with its tinge of lethargy and sluggishness, or imprison him in his abode to await a peaceful alliance of the unsettled elements. Nature, affectionate in her reign, has

bestowed upon Nova Scotia the opportunity to delight in the caressing zephyrs of spring, followed by the balmy serenity of verdant summer and the vitalizing, vigorous moods of gusty autumn and snow-crowned winter. Certainly the spectacle of each newborn season is an epoch in his existence which adds a zest to his livelihood, and to be endowed with the unstinted privilege of such a daily experience is a legacy that the ardent Nova Scotian cherishes close to his heart.

Self-Test:

8

State in two or three sentences the facts about the use of clear and exact words which have been gathered from this chapter. In what respects does the mastery of exact words seem worth while? How many words from these exercises are additions to my vocabulary?

Choosing Your Own Words:

Apply what you have been learning to a practical project in speaking. Select one of the following topics, or choose one of your own. Aim at conciseness, accuracy, and interest. Choose words which say what you mean; do not use them merely as decorations.

1. An Unusual Person
2. What Is a Sportsman?
3. The Fascination of Jazz
4. From a Hilltop
5. Mrs. Malaprop the Second
6. The Uses and Abuses of Slang
7. Famous or Notorious?
- *8. The Words Complain

Could I have used in my composition words which were simpler, more definite, or more suggestive? Have I begun to form a habit of exact expression? Can I notice exact words when others use them?

B. Having One Definite Idea in a Sentence

From my practice in grammar have I acquired the habit of writing sentences as single definite statements? Can I now use this good habit to assist me in expressing exactly what I mean?

In writing, it is usually advantageous to conform to well-established customs. As a reader you have accustomed your eyes to sentences which express one idea and only one. As a listener you have accustomed your ears to single definite statements of thought. You expect those who talk to express one idea at a time, not to ramble on or to speak

in fragments. Consequently, you yourself help people to understand what you mean by observing the same custom. One idea and only one in each sentence is more than a rule of grammar; it is a principle of clear thinking.

You have already learned to avoid four types of sentence errors. You have learned to think of *one idea in each sentence* as an important rule in the game of writing. You are now asked to review. This added practice should emphasize what has just been said: namely, that stating your thought in fragments, or stringing unrelated ideas together, prevents people from knowing just what you mean.

Here are four sentence errors previously considered. Notice in each that failure to compose single, complete statements hinders the reader in grasping quickly and exactly just what the writer wanted to express.

1. Incomplete statements, sentence fragments: The window being down Which he often said That I have ever known
2. Run-on sentences, unrelated ideas loosely connected: "He was one of the finest men whom I have ever known, and I met him during the war; so I knew him intimately, and I hope that he will visit me soon."
3. Separated, but related items: "He handed me his overcoat. It was a very old coat. I was grateful. The day was very cold." Of course, thinking clearly, the author might have written: "I was grateful for the old coat which he handed to me, for the day was very cold."
4. Comma-fault sentences, using commas to designate the end of independent statements: "Jack won the championship in our local ski club, then he went to Banff to try for higher honors." This is clear, but not so clear as it could be made. A comma says to the reader's eye, "There is a minor division here; another item follows." The thoughts separated above are not minor items. Each is a complete statement. The appropriate signal is a semicolon or a period.

Self-Test:

I

What four sentence errors leading to lack of clearness have I learned to avoid? Illustrate them and show how to correct them. Can I find for the class a reasonably long sentence which is perfectly unified?

One Complete Idea at a Time:

Revise the following, so that each will consist of one or more unified sentences; that is, sentences in which one and only one main thought is stated. Be able to state exactly what was wrong with the original. You may add to these statements, cut them up into separate sentences, repunctuate them, join the parts — do anything necessary to make them single, definite statements.

- ✓ 1. This being a typical error in English, made by those who consider *being* a verb. *Don't say*
2. I purchased an automobile. A secondhand one. For fifty dollars. It ran for several years. I purchased it while I was in high school. *say I bought it*
3. I enjoy reading detective stories, I get a new one from the library every week. *Don't mix*
4. Lindbergh is the type of person who is admired by young and old, and he was the first to fly alone from the New World to the Old, and he was born in the Middle West, here he may have felt the pioneer spirit. Which is so characteristic of him. *Put on one*
- ✓ 5. Use commas to separate items, do not use them to separate complete statements, it is misleading. *Don't mix*
6. His essay was, of course, very interesting. An effective composition in thought and style. *No sentence - fragment*
7. Making money to pay his college expenses, the first time he had ever found it necessary really to work hard. *No sentence - fragment*
8. Knowing because of what he had just studied that this passage was incomplete. *No sentence*
9. People differ in their attitude toward service, some are essentially selfish. *Don't mix*
- ✓ 10. He told the story well. In a manner which made us laugh heartily. *The sentence*
11. The bell having signaled the time for the next class. *Don't*
12. He walked onto the stage. He walked slowly. He turned and faced the audience. He began, with a timid smile, to speak rapidly. *say he spoke slowly*
13. Into the air he went, he landed with a resounding whack, in spite of myself I laughed heartily. *Don't mix*
14. It was an editorial. It was a short one. It described the writer's attitude toward capital punishment. *say he wrote it*
15. He spoke of the car's appearance. Which, so far as I could see, was of much less importance than its construction. *No sentence*
16. Why are you studying these exercises, what do you intend to

do with what you learn, do you find anything of importance for you personally?

17. The following group of words is meaningless. Although many people may consider it a sentence.
18. On January 1, I must pay my insurance, and I hope that I shall have enough money in the bank to do so, and I know the insurance company will not let the bill run on as this sentence does!
19. I was first interested in going to college by Mr. French, the principal of my high school. An excellent teacher.
- ✓ 20. Modern society, organized by science alone, is like a subway train, it throws men together physically without relating them in spiritual sympathy, and this is one of the great troubles of our day.

It is comparatively easy to correct sentences such as these when someone else has written them. The real test of your practice comes when you write and correct sentences of your own composition.

Self-Test:

2

Reconsider the past. Bring to class several sentences, from compositions previously written, which require unifying. Look carefully. The ideal is to make no mistakes; but another important objective is to recognize and correct them when they have been made.

Giving Instructions Clearly:

In no form of composition is there greater need for clear, exact statements than in the giving of instructions. For this reason, practice in this form of composition is repeated many times throughout this book.

Imagine some situation in which you are required to tell some person or some body of people how to do something. Then explain, for example, how to play a game; how to make and hold friends; how to do some commonplace task with which you are familiar; how to avoid a blunder; how to get somewhere. Or explain to some person or group something which you want done. Tell them just what to do and how to do it.

In working out this project, be especially careful to apply what you have learned about clear sentences. Consider any sentence which is only part of an idea a poor one. Be careful that thoughts which are related are logically joined. Be sure that no sentence is "run-on." In other words, try hard to be clear.

C. Clear Connection

Do I always try to connect my ideas with words which clearly express my thought? What do but, moreover, and thus mean? Can I give exact synonyms for hence, whereupon, for, and nevertheless?

A great teacher of English once said, "The conjunction is the key which opens the thought of a sentence. If I could have my students learn only one part of sentence structure, I should have them master the use of connectives." Do you agree? Words

unrelated are meaningless; it is by connectives of various kinds that you relate them.

Consider, for example, this meaningless passage:

The work is written for students, they are apprentices, must have more drill material, skilled writers; it is composed with the charm power mark good literature.

Do you find it clear? What is the trouble? The connectives necessary to relate the various ideas have been omitted. Put them in, and the meaning at once becomes clear.

Although the work is written for students, who, because they are apprentices, must have more drill material than skilled writers, it is, nevertheless, composed with the charm and power that mark good literature.

Remember, then, what you have previously learned about conjunctions. Remember, too, the following important facts:

1. Exact connectives are essential in clear writing.
2. It is poor judgment to use a misleading connective, since you have at your command a great many exact ones. Use a word the meaning of which is undebatable.
3. Students of writing are spending their time profitably when they master words which will enable them to express their ideas in various ways with precision. Such a list of words is submitted at this point.

CO-ORDINATING CONNECTIVES

The first list is composed of words which co-ordinate: that is, connectives which join parts that are grammatically alike —



Underwood and Underwood

THE LARGEST LOG RAFT EVER BUILT

What would it be without the connecting chains?

two nouns, for example, two prepositional phrases, or two independent clauses. There are four types of connectives in this group: (1) Co-ordinating conjunctions¹: *and*, *but*, *or*, and *nor*; (2) Correlatives, conjunctions which occur in pairs, like *either* — *or*, *neither* — *nor*, *not only* — *but also*; (3) Co-ordinating adverbs: *so*, *however*, *moreover*, *too*, *likewise*; (4) Phrases, like *in addition*. In one respect, you will observe, these words are all alike: they join equal parts. This fact, and one more, should be emphasized: each word conveys to the reader a distinct shade of meaning; and it is the *meaning* with which you are particularly concerned.

Here is a useful summary of these words, grouped according to meaning:

Expressing an addition: *and*, *too*, *likewise*, *furthermore*, *besides*,
in addition

Expressing difference: *but*, *however*, *whereas*, *yet*, *nevertheless*, *on the contrary*, *in contrast*

Expressing something happens after this: *then*, *eventually*, *whereupon*, *thereupon*

Expressing a choice or correlation: *or*, *either* — *or*, *neither* — *nor*, *the former* — *the latter*, *the first* — *the second*, *both* — *and*, *not only* — *but also*

Expressing a consequence: *so*, *thus*, *hence*, *therefore*, *accordingly*

SUBORDINATING CONNECTIVES

A second list is composed of words which subordinate; that is, of connectives which join parts that are grammatically unequal. As in the case of the co-ordinating connectives, there are different types:

Subordinating conjunctions: *if*, *whether*, *as*, *because*

Subordinating adverbs: *how*, *when*, *where*, *why*

Relatives: *who*, *which*, *that*

Each of these, too, has a specific meaning which you ought to learn by *studying*, *memorizing*, *using and using*.

Expressing cause: *because*, *for*, *inasmuch as*

Expressing concession or grant: *though*, *although*

¹ Some authorities include *for*.

- Expressing manner: as, as if
 Expressing a time: when, before, while, since
 Expressing a certain condition: if, unless (if not)
 Expressing a result: so that, so — that
 Expressing a purpose: that, in order that, lest
 Expressing a comparison: than, as — as, so — as (use *so* after *not*)
 Expressing a place: where, wherever
 Expressing a relation: who, which, that

We have not attempted to give you all the conjunctions in the English language, nor to provide a detailed discussion of them. What we are concerned with is that you shall have in your mind a useful list of exact and significant links with which to join your thought. With this purpose in mind, practise the following exercises.

Self-Test:

1

Can I write from memory the correlative connectives listed on page 106? Do I agree that exact use of connectives is evidence of clear thinking?

Do not write in this book.

Practice in Relating Ideas Clearly:

Copy and fill the blanks with connectives which make clear the relationship of the various sentence parts:

1. The Carlton the Sachem are powerful cars; they are usually comfortable and attractive. *besides*
2. we reviewed grammar frequently, he did not understand, he failed to pay attention. *as*
3. wealth ease gave him happiness; he devoted his life to serving others. *because*
4. His trip to the mountains gave him a much-needed rest a certain joy in living, without he had been ineffective. *never*
5. This machine is not good the one I had; I shall return it I may secure one is more like the first. *quite*
6. The strain was constant he became an infirm old man he was fifty. *so*
7. There was a sound of broken glass; complete silence followed, I could detect someone in the room. *just*

8. you asked my opinion, I shall be forced to admit
the play was not interesting as the ones we give at
school; it was well staged and well acted.
9. He reads constantly and observes life with an eager eye;
.... when he writes, he is entertaining instructive.
10. You may think that this lesson is less important the one
.... I gave you last week; you may not understand its
purpose; I assure you it has purpose value.
11. I entered the army, I felt I were enlisting in a
battle for right; it is not strange that I had experiences
which are intelligible satisfying to you.
12. He was a good scholar; he was a good athlete; it is
not strange that he was eagerly sought after.
13. the conjunction is a small word, it is a significant
one properly used in a sentence.

Self-Test:

2

Can I write or recite from memory the list of co-ordinating connectives on page 106, together with the relations which they express? What besides clearness may be gained by having these words in my active vocabulary?

Adding and Subtracting Ideas:

And means *in addition to*; it should always connect equal parts. Just as in mathematics you cannot add unlike quantities, so in language you cannot add unlike constructions. For example, the sum of one horse plus one horse equals two horses. But what is the sum of one horse plus one lilac bush?

Especially in a series — three or more words, phrases, or clauses in the same construction — be sure that the parts of the series are alike. Keep the *parallel structure*.

But also must connect equal parts. It is a sort of minus sign in language.

Revise the following sentences so that *and* and *but* connect equal parts:

1. He had an attractive personality, and ~~thereby~~ ^{became} very popular.
2. *A Tale of Two Cities* was written to interest, to entertain, and it ~~gives~~ ^{to give} a picture of the French Revolution.
3. She writes with charm, originality, and forcefully ~~ness~~.
4. The electric refrigerator is a useful invention and which increases comfort in the home.

5. He read the book too rapidly, but being unable to retain the facts of the story.
6. Tennis, my favorite exercise, is healthful and a pleasure.
7. Father promised to buy me a radio, but which he seems to have forgotten.
8. *And* should connect equal parts, and thus being unsuited to join a word and a phrase.
9. The girls in the canoe began to put out from shore and shouting farewells.
10. Georgia said that she was ill and to come as soon as we could.
11. Since the war is over, and peace being restored, the world is becoming itself once more.
12. He ordered his men to embark during the night and that they should put off as soon as he came on board.
13. A good play delights me — one in which the plot is interesting, and having a variety of characters.
14. We were not informed of the facts of the case, and that our friend needed our aid.
15. The ground was unusually rough, and having many rocks scattered over its surface.
16. Mr. Blakesley chatted about the war between China and Japan, and what the outcome might be.
17. Meanwhile Harold had told us to hurry home and that we should find our uncle there.
18. The day was delightfully cool, and which seemed ideal for our trip.
19. Always he was a good fellow, jovial, and liked to tease.
20. The light was brilliant, of a bluish color, and burned steadily.

Self-Test:

3

What is meant by parallel structure? What principle has been stated for the use of *and* and *but*? Have I been thinking about some of my own sentences? Have I been curious to learn something about my use of conjunctions?

Seeking Variety in Connectives:

Study the list of co-ordinating connectives on page 106. Many students have at their command only four co-ordinating connectives — *and*, *but*, *or*, *so*. Consequently they cannot express clearly the relationship between their ideas.

Relate the statements given below with connectives suggested by the words in parentheses. Seek variety as well as exactness. Do not use *and*, *but*, *so*, *or*.

1. He was injured; ^{Therefore} (consequence) they took him to the doctor.
2. On the lawn the sun was blazing down; ^{while} (difference) under the trees all was cool and peaceful.
3. The commander arrived at four o'clock; ^{consequently} (now something happened) order was immediately restored.
4. You must leave immediately; ^{possibly} (alternative) you will lose your train.
5. Her voice was strong; ^{surprisingly} (added fact) it was unusually pleasant in quality.
6. She was a charming hostess; ^{at the same time} (addition) she was an efficient mother in her unusual home.
7. I did not study for the examination; ^{wherefore} (consequence) I fared very badly.
8. Only by experience can we form the habit of exact thinking; ^{while} (consequence) the work involved in composing these sentences is valuable.
9. You may have the book on the left for two dollars; ^{or else} (choice) you may have the one on the right free of charge.
10. Your letter expresses an impartial judgment; ^{whereas} (difference) his letter is filled with prejudice.
11. The room was dingy and unattractive; ^{besides} (added facts) it was small and uncomfortable.
12. You may read superficially and waste your time; ^{on the contrary} (alternative) you may read thoughtfully and enrich your mind.
13. Deer are becoming scarcer every year; ^{hence} (consequence) it seems best to limit the open season for hunting them.
14. On the east ^{while} the buildings were ancient and dilapidated; (difference) on the west every structure was modern and useful.
15. They have ears but they do not hear; ^{furthermore} (added fact) they have eyes but they do not see.
16. Courage is an important requirement in football; ^{therefore} (consequence) a coward never succeeds in this game.
17. A serpent of glowing steel wriggles through the rolls; ^{immediately following} (now something happens) a workman seizes it with a pair of tongs.
18. The rain was pouring down on one side of the valley; ^{while} (contrast) on the other, the sun was shining brightly.
19. You may work in the old office on the second floor; ^{or else} (alternative) you may use the new office on the first floor.
20. Even the dust on the floor contained particles of gold; ^{accordingly} (consequence) the building was swept with unusual care.

Self-Test:

4

What do I discover about the connectives used by very young writers? Does this discovery suggest that the ability to use correct complex sentences is an indication of maturity of mind?

Subordinating Ideas:

Review carefully the subordinating connectives and their meanings, pages 106-107.

- a. Connect the short statements in the following groups of sentences by making one of them a subordinate clause of the kind indicated immediately after it.

Examples: I finished the book. I did not enjoy it. (concession)
I finished the book, although I did not enjoy it.

Omit unnecessary words when you combine statements.

1. You are a very valuable man. You can keep your temper. (cause)
2. It was pouring in torrents. (cause) We remained at home.
3. The tower was built on top of the hill. It afforded a splendid view. (result)
4. The well was deep. (cause) It seldom went dry.
5. The sun rose. (time) We awoke and yawned wearily.
6. This building is large. The other is not so large. (comparison)
7. Not many men care to venture there. The attempt might cost them their lives. (cause)
8. Rain falls soon. (condition) The country will be burned up.
9. He worked industriously. He might succeed. (purpose)
10. We laughed heartily with George. His enjoyment of his own jokes was infectious. (cause)
11. You watch your pennies. (condition) You will never save any dollars.
12. She was tiny. She could not see the players unless she sat in the front row. (result)
13. The gong rang at noon. (time) We rushed for the dining room.
14. You enunciate carefully. (condition) You will not need to speak so loudly.
15. McKenzie was in college. (time) He learned the secret of concentration.
16. She practised effective speaking. She planned to make business her lifework. (cause)

17. This essay is witty. That one is not so interesting. (comparison)
 18. The car was old and decrepit. It was unable to make the grade. (result)
 19. We took long walks. We might always be physically fit. (purpose)
 20. You have considerable skill. (concession) You will never be a great artist.
- b. The following compound sentences do not express the correct relationship between the ideas contained in them. Revise them by subordinating one clause and using a connective which makes clear the proper relationship.
1. You have not been responsible for your absence, and you will not be blamed.
 2. The president was talking to us, and a stranger came in.
 3. This picture of you is very good, but the other is not so good.
 4. I scored ninety per cent, and I did not get the prize.
 5. The small boat seemed about to escape, and a shot was fired across her bow.
 6. A letter is often a good picture of the writer, and one can judge his character from it.
 7. Smoke was pouring from the window, and the fireman plunged in to save the child.
 8. The job is said to be difficult, but I am sure that I can succeed in it.
 9. He worked hard, and he could not seem to achieve his purposes.
 10. You are disturbed again, and you call the police.
 11. She is taller, but John is tall.
 12. You are always punctual, and you will receive an extra day of vacation.
 13. I do not agree, and what you say does not correspond with my experience.
 14. The officer carried a flag of truce, and we assumed that he was suing for peace.
 15. Your conduct cannot be justified, but I shall not punish you.
 16. He tugged at his collar and tie, and he was choking.
 17. You will assist me, and I will reward you generously.
 18. He ate ravenously, and he had not tasted food for weeks.
 19. He was trained to be a good public servant, and he had been trained to be a good citizen.
 20. You are not trained for the position, and I shall employ you.

Self-Test:

5

What punctuation rules require a knowledge of conjunctions? Has my composition been criticized for the use of too many compound sentences?

Applying What You Have Learned:

Apply what you have just learned in the preparation of one of the following:

1. Choose any topic related to reading, sports, school activities, national affairs, education, scientific discovery. Deliver a carefully planned talk, trying especially to relate your ideas by means of exact connectives.

2. Write an interesting friendly letter to someone, relating your recent activities and interests. Make a rough copy of what you wish to say. Study carefully the connectives you have used. Then make a neat final copy.

*3. Write a humorous article for your daily paper on the subject of

HORRIBLE TRAGEDY

Conjunctions Abolished from the
English Language!

Have my study and practice given me more respect for conjunctions? Have I acquired a useful list of connectives which I may use in my writing and talking? Do I know exactly what each one means?

D. Definite Reference

When I use pronouns, do they make my readers and listeners think of what I intend they shall? In other words, is my thought ever lacking in clearness because my pronouns do not refer to certain definite nouns?

Another common cause of confused writing is the use of indefinite words, usually pronouns. Do you allow it, they, and him to creep into your writing, without anywhere indicating the things and people you are thinking about? Sometimes this vague

writing originates in carelessness; sometimes it arises from the fact that, knowing what you are writing about, you assume that the reader does also. Whatever the cause of the trouble, the result is always confused composition. "It says in the cata-

logue." Why not, "The catalogue says"? "It says in the paper it will rain." Why not, "The paper predicts rain"? "I told them that they must go through it again." Why not, "I told the cast that they must rehearse Act II again"? Pronouns are meant to take the place of nouns. True! But if you want people to understand you, be sure that these substitutes indicate unmistakably the people, places, and things which you have in mind. Never pay anyone the lazy compliment of thinking him a mind reader!

The following exercises are intended to help you in recognizing what to avoid, and to give you experience in revising careless errors:

Self-Test:

What cause of ineffective writing is discussed in this section? Explain and illustrate what is meant by *indefinite use of pronouns*. How important would this section seem to a businessman?

Doing Away With Vagueness:

a. Revise the following sentences, in which indefinite words cause incoherence.

1. It says in my rule book that the penalty is five yards.
2. ~~They~~ say in East Bridgton that floods are a constant menace.
3. If ~~they~~ do not improve this road soon, an accident will occur that will injure ~~them~~ seriously.
4. ~~They~~ say in my book that when ~~they~~ use pronouns indefinitely it becomes incoherent.
5. ~~It~~ says in this article that in those days ~~they~~ did not have much respect for actors.
6. ~~It~~ says in the morning paper that ~~they~~ did not understand the testimony, and ~~he~~ had to review ~~it~~ for them very carefully.
7. If ~~they~~ do not tell us how to read, how should ~~they~~ expect us to understand ~~it~~?
8. They tell me that ~~it~~ is one of the best sellers published this season.
9. ~~It~~ says in *The Spectator* that ~~they~~ were trying to be very polite during that time.

10. They do not do ~~it~~ around here, however, even though ~~it~~ says in the instruction books that ~~they~~ ought to water ~~them~~ at least once a day.
11. Look over the daily paper. Find some interesting news story. Get the facts and prepare to retell them in about one minute. Pay special attention to the matters concerning sentence structure which you have recently been studying.

E. Putting Modifiers Where They Belong

One of the silliest errors that you can make in writing and speaking is letting modifiers wander away from the words which they are intended to explain. If adverbs, prepositional phrases, and especially participial and gerund phrases are misplaced in sentences, the results are ludicrous. You write, "I only read one book." That means "I read (and did nothing else to) one book." You mean, "I read *only* one book": that is, *one* book and no more. You mean to say, "While riding to Springfield, I composed my speech on a scrap of paper." But you write, "I composed my speech while riding to Springfield on a scrap of paper." An unusual ride, surely! But no stranger than the statement that "Yonder comes Sam, with his long hair running up the street!" Hardly less remarkable is the information that "John met Arthur with his dog who had recently won a prize for the school in debating."

The joke books are full of statements such as these, made by people who did not think clearly enough to place modifiers near the words which they were intended to explain. This section is intended to emphasize the fact that carefully relating modifiers is a part of clear thinking.

Self-Test:

I

Define and illustrate the term "misplaced modifier." What grammatical constructions must be watched especially? Be able to define and illustrate any grammatical term used in this section. What is the funniest misplaced modifier that I have ever encountered?

Avoiding Unintentional Humor:

a. Revise the following sentences, so that modifiers refer unmistakably to the words which they are intended to explain:

1. Having only seen me once, they failed to recognize me.
2. Last week I fell and hurt myself seriously on the rear platform.
3. As it was raining hard, I started out to feed the horses with my brother.
4. Opening the window, the weather was found to be very cold.
5. With great pleasure we ate everything, including Nellie Jones.
6. On reaching the house, the front door was found to be open.
7. By waking up my brother John, the burglar was captured.
8. We only succeeded in stopping the car after it had slid past the signal.
9. Alas, we only caught sight of two deer all day long.
10. A terrific storm broke just as I reached the shore with deafening claps of thunder.
11. My digestion was upset by carelessly overeating last week.
12. The dog, I am sorry to say, met Sir Walter and bit him on the village green.

*b. Make up three or four sentences which are amusing because they contain misplaced modifiers. Read them to the class; then read your correction of them.

Self-Test:

2

Compose ten sentences involving various types of phrases. Test each sentence to make sure that all phrases are unmistakably joined to the words which they are intended to explain.

Serving the Community:

Suppose that the town or city in which you live has set aside a certain day on which attention is to be directed to this question: "How can our community be made a better place in which to live?" Speeches are to be made by prominent citizens, members of the governing body, and by guest orators.

The schools, too, are to have a part in this project. Your teachers will ask you to express your opinions on the question considered. Think about it carefully. What do you especially desire for your community — better schools, more playgrounds, a new library, better roads? Try to think of suggestions which your elders will consider valuable.

Naturally, in such a talk, you will desire particularly to be clear. This is no place, then, for misleading English. Watch the modifiers, also the conjunctions and the pronouns!

F. Maintaining Uniformity of Tense

Do I retain one point of view in the sentences which I write and speak? Or have I the habit of starting sentences in one tense and ending in another?

In trying to express yourself clearly, you may learn a lesson from the photographer. You should set up your camera in one place and stay there. You must have a point of view and maintain it.

In sentences, this advice applies especially to the tenses of verbs. Unless you are thoughtful, your tendency will be to shift about, so that your readers will begin to think from one point of time, suddenly hop to another, and then with a severe jolt land in still another.

Such mental gymnastics are required in reading the following sentences:

1. He *will rewrite* his work again; thus he *learns* the value of composition.
2. When she *opened* the door, she *hears* a moan.
3. Guests *are* always welcome and *would not* be asked to contribute to anything.
4. He *sees* the goal; and because he *had* courage, he *has gained* what he desires.
5. We *left* the main road, and soon we *enter* the woods.
6. I *see* him as he *leaves* home; I *saw* him when he *returned*.

In reality, such writing is not extremely incoherent; it can be understood. However, as someone has said, you are required, in reading it, "to be mental jack rabbits." You should not make such demands of those who hear and see what you compose. On the contrary, you might follow the example of Judge Oliver Wendell Holmes, formerly Associate Justice of the United States Supreme Court. Of him a critic said: "In expressing himself, he counted no effort too great if it

achieved clarity." Surely you can afford the little effort required in leading your readers to think in one point of time.

Self-Test:

State in one effective sentence the substance of section F. Revise the sentences on page 117 so that the tenses are uniform. Read the revised work to the class.

Thinking from One Point of Time:

- a. Revise the following sentences, making them easier to understand by unifying the tenses of the verbs:
 1. The ship starts; she has been moving; she will feel a thrill of life along her keel.
 2. He looked at me, and he is undoubtedly recognizing me.
 3. I enjoyed your letters; they make me think of old times.
 4. Winston sees that dishonesty fails; he made a new start.
 5. I looked at Dart in amazement, for he seems like one who will be returning from a stupor.
 6. As I placed the picture above my desk, I notice that the frame is broken.
 7. "Well," as I said before, "Mrs. Watkins comes at two o'clock, and I had been reminding her that she will be late."
 8. I turned off the radiator and opened the window; thus I shall make the room more comfortable.
- b. Try to recall the funniest, or the most original, or the most dramatic anecdote that you ever heard. Tell it to the class, applying what you have just learned about uniformity of tense.

G. Clearness through Comparison

Do I try to make people understand by letting them see what I mean? Do I help them to grasp my thought by comparing what I am discussing with something that they already know?

Examine carefully the following comparisons:

1. He was very careful about his linen.

His linen was as white as the foam of the waves.

2. Our minds are constantly accumulating and discarding information.

Our minds are trolley cars, constantly taking on and putting off passengers.

3. There is not much value in the person who has nothing to boast about except his ancestors.

The man who has nothing to boast about except his ancestors is like a potato — the only good thing about him is below ground.

What difference do you notice in these pairs of statements? Obviously, one is general and colorless; the other is concrete and suggestive. In one the reader considers abstract statement. In the other the meaning is revealed by a comparison with something he already knows. One of the best ways to promote clearness is to appeal to a reader's or listener's experiences. When you begin to introduce *like*, *than*, and *as... as*, into your composition, you are on the road leading to clear expression.

Self-Test:

1

Summarize the suggestions given in this chapter for making sentences clear. What added instruction is given in this section? Illustrate what is meant by "using comparison in sentences."

Drawing upon Other People's Experiences:

Below is a list of topics expressing a few general terms and statements. Try to make the class understand what is meant by each topic through explanatory sentences in which comparisons are freely used. Use plenty of phrases and clauses beginning with *like*, *as... as*, and *than*. Try to call up in your readers' minds images of people, things, and places with which they are already familiar. Take, for example, an abstract statement like "The world honors those who contribute." Then add a concrete illustration, such as "It honors the Bantings, Edisons, and Lindberghs of life," which will help to clarify and impress what you mean.

Topics:

1. Faith
2. Pioneers
3. Canada is a Land of Opportunity
4. The Useful Citizen
5. The Ingenious Person
6. Success is an Urge that Keeps Most of us Working

Self-Test:

2

What is meant by an abstract statement? How does a concrete illustration help to clarify an abstract statement?

Getting Ready for Daily Life:

Doctors, lawyers, teachers, business men need to be clear far more often than they need to be entertaining.

Think of some piece of explanation which you might need to make if you were engaged in one of these occupations or professions. For example, you might imagine yourself a doctor explaining to a stubborn patient why he should take a much-needed vacation. You might imagine yourself a lawyer explaining to a jury some rather technical term or idea. You might imagine yourself the coach of a team that you are trying to encourage, or a teacher trying to explain an experiment to a class. Or you might think of yourself as a store manager trying to sell goods or to satisfy a customer. Let the project be any activity which appeals to your interest and imagination.

Try, then, to use the theory which you have been studying. Use as few general statements as possible. Remind the patient that "bodies are like machines: they wear out if not taken care of." Assure the person who wants to buy your automobile that "starting this car is as easy as turning on the electric-light switch in your home." In other words, be as concrete as possible; appeal to imagination through experience.

Did those who listened to my composition seem to understand and enjoy what I said? To what extent did the comparisons I used help to create this effect? Did my comparisons help my listeners to recall things with which they were already familiar?

VII

ESSENTIALS OF ATTRACTIVE STYLE

A. The Requirements of Good Taste

Why does some writing, even though it is clear and interesting, impress me as unpleasant; whereas other writing, no more clear or interesting, seems attractive? Specifically what can I do to make what I say and write more pleasant and appealing?

You think highly of a person of superior intelligence and character. If in addition that person has an appealing personality, you rate him even higher. So it is with writing. Being clear, interesting, and forceful are principal aims. If in addition you can make your writing pleasant and

attractive to the reader, you will increase its effectiveness.

Charm of style is not limited to the work of the Irvings and Tennysons of literature. It is very often found in the compositions of the Johns and Helens of an average high school class. Many people believe that it is a divine gift, that it cannot be acquired. Do not be too certain of that, however, at least until you have tried to carry out the four or five practical suggestions given in the following lessons.

In the first place, observe the requirements of good taste. Pleasing style satisfies well-bred people. It is not too formal; it is not necessarily the language of poets, artists, preachers, or teachers. It may treat any subject in the world; it may be realistic or fanciful; it may be "by peculiar people for peculiar people." However, it is never coarse, inappropriate, slipshod. Your dictionaries, handbooks of English, and gram-

mar state the best usage in these matters. You can make your writing and speaking attractive to the people whom you respect and admire by having what you compose conform to the requirements which these books set forth.

Self-Test:

What is meant by attractive style? If what I write is clear and forceful, will it not always be attractive? What is the first suggestion given for making style pleasant and enjoyable? Do I agree with this suggestion?

What You Have Already Learned:

Every time you have studied sentence structure, every time you have studied how to use words or phrases effectively and appropriately, you have been studying attractive style. Here are some sentences for review, written in very unattractive English. Re-state each one in correct and pleasing composition. Further exercises in correct usage can be found in the Appendix, pages 309-318.

1. Let's you and I go somewheres else.
2. It was rotten weather.
3. She ain't able to find her coat; I presume she's left it out some place. She hadn't ought to be so careless.
4. Mother wants him to stay right to home; it don't seem reasonable for he to be trotting off like this all the time.
5. Leave me have it, please!
6. Ed walks like he was tired, but he looks grand just the same.
7. There was ten courses to the dinner; it was a kind of a banquet, you see.
8. The reason is because you didn't study; you should of used your notebook.
9. Well, we set down on a rock. Soon we felt slick and got goin' again.
10. "Leave it lay! You know I didn't loan it to yuh!"
11. You wouldn't of guess it. It turned out to be simply an elegant day, in spite of us thinking it was liable to rain.
12. Life at the seashore is different than in the mountains.
13. Without you pay attention, I reckon you're goin' to make a mistake.
14. Finally I took the load off of Tom; but even with less weight, he couldn't go no farther.

15. He learned me how to row, but I was one of them fellows who just couldn't swim.
16. May says she looks poorly, but I think she looks grand.
17. He used to constantly refer to the fact that my style was apt to get ungrammatical like, and it was awkward.
18. People of those kind always do awful work.
19. I'm awful sorry about the accident. Really, I was trying to keep quite far in back of you.
20. Each of the dogs has a spot under their chins.
21. I reckon a verb is when a word asserts something.
22. I will jest remind you that neither were looking out for himself.
23. Set down and rest yourself. Whom shall I say is here?
24. Of course some of this here stuff will sound attractive to some folks; but that's jest their hard luck, ain't it?
25. Well, this is a pretty fair bunch of sentences; so I guess we'll ring off. How'd you like 'em? Ain't they swell?

If you find difficulty in eliminating such expressions from your daily speaking and writing, surely it is a sign that you need further training in good usage. The additional drill exercises on pages 309 to 318 are intended to help you.

As I recall what I have done so far, what do I recognize as my common, habitual mistakes? Why do I continue to make these mistakes? How can I rid myself of them?

B. Seeking Variety

Do I enjoy hearing a person speak whose sentences are all alike? Is my own writing and speaking monotonous?

Contrast the following paragraphs: Why is one more attractive in style than the other?

1. Benvenuto Cellini was a native of Florence. He was unquestionably the greatest egotist the world has ever known. He lived in the sixteenth century. His life was one of constant turmoil and excitement. His father repeatedly endeavored to interest him in music during the days of his youth. He was a sculptor, artist, goldsmith, soldier, and poet. He was in continual strife with his surroundings. He was always oppressed on all sides by enemies, but he was surrounded by a host of friends. His work as a goldsmith was as good as any the world has ever

known. He was in constant danger from envious contemporaries because of his skill. He traveled much in Italy. His fame was great in Rome and in Florence. He did most of his work in these cities.

2. Benvenuto Cellini, a native of Florence and unquestionably the greatest egotist the world has ever known, lived in the sixteenth century. His life was one of constant turmoil and excitement. From the days of his youth, when his father endeavored to interest him in music, to the end of his eventful life as sculptor, artist, goldsmith, soldier, and poet, there was continual strife between Benvenuto and his surroundings. Although oppressed on all sides by enemies, he was closely surrounded by a host of friends. As a goldsmith, he ranks with the best that the world has ever known; but because of his skill in this art, he was in constant danger from envious contemporaries. He traveled much in Italy; and his fame was great in Rome and Florence, where most of his work was done.

Do you agree that the variety of style in the second paragraph makes it more pleasing to read than the first?

You have already, in considering how to be interesting, learned something about variety, for interest and attractiveness are very closely related. Now the point to remember is that sentences which are monotonously alike are neither interesting nor attractive. Therefore, seek variety — variety of length, form, and grammatical structure. Here are some exercises which may help you.

Self-Test:

I

"He went to the store. At the store he bought a suit of clothes. The suit of clothes cost him twenty-five dollars. The suit was worth all that he paid for it." Specifically, what makes this passage unattractive to read? Read to the class a suggested revision.

The Spice of Life:

Variety is not only the spice of life, but it is also the spice of writing and speaking. What is more flat and tasteless than composition in which you repeat the same words and expressions over and over again?

Copy and revise the following paragraphs so that you avoid un-

do

necessary repetition by omitting words when possible, by restating the ideas, by substituting carefully selected pronouns and synonyms. After you have revised the passage, read it aloud, permitting your eyes and ears to assist you in making your work not only correct and clear, but also smooth and attractive.

Sometimes I think once in a while that no person is so courageous as the person who knows that he is a coward in some respect and who is doing everything in his power to prove with all his might that as a person he is not a coward. If this person is at all thoughtful, he knows when he is thoughtful how seldom as a person he matches up to the ideal of what he would like to be as a person. For the world, this discontent of a person who thinks himself a coward may be a divine thing. It may lead a person to be a great producer of things in the world. But to the person involved, this personal discontent is anything but divine.

Everywhere about him, this person sees friends, acquaintances, and other persons who seem to have found themselves as persons and who are bravely doing their work in the world as a normal person should. This person doubts and fears. As a person, he does not understand the hours of struggle, mental and physical struggle, that went into the success which he envies in his friends and other persons.

It is only when some person convinces this person that almost every person experiences fear of some sort that this person begins to understand how he can overcome his fears. Then this person learns that to overcome fear, or any other character trait like fear, a person must first determine to be a brave person. Then a person must little by little, each day a little at a time, make his bravery overcome his fears. So this person's habits of being brave will gradually, a little at a time, become stronger than his habits of being fearful. Thus all persons who are cowardly persons, persons who are fearful of life, may become persons who are brave persons — persons who face life with confidence and assurance, like the persons whom we admire and envy as successful persons in this world.

Self-Test:

2

What two suggestions for making style attractive have been given so far? What besides attractiveness is gained by variety in sentence structure? Is there a better word than attractive to characterize smooth, easy, pleasing style?

Avoiding Monotony:

The arch-enemy of variety is the compound sentence. Improperly used, it leads to monotonous, immature style. Copy and revise the following compound sentences so that a change in grammatical structure and length is gained without losing the meaning of the original sentence. This result can usually be achieved by changing one clause to a phrase, a subordinate clause, or an appositive. Whenever possible avoid beginning a sentence with a noun or pronoun.

1. The ghost vanished and Macbeth was all right; however it reappeared, and Macbeth talked to it again.
- ✓ 2. He made a forced landing, and his plane attracted a large crowd.
3. Eppie takes the place of his gold, and he turns his affection to her.
4. His family *was* wealthy, and he traveled through Europe when he was very young.
5. There was a period of depression, and he wandered from city to city looking for work.
6. The police were very negligent, and the prisoners escaped.
7. We ducked our heads and ran fast, and no one recognized us.
8. Our plans were carefully made, and they turned out all right.
9. A south wind blows the odor of the factory toward the bridge, and we never go over it at such times without feeling ill.
10. The lilacs had long roots, and we had to work hard to tear them out.
11. In one scene in the play a hand reaches out through a panel in the wall, and someone in the audience always screams.
12. "I never had training in speaking," said the engineer, "and now I cannot express my ideas even to a small group."
13. His health failed, and he went to the mountains.
14. The bridge was broken down, and we were forced to detour for miles.
15. I worked for an hour on the lesson, and I failed in class next day.
16. The company experienced hardships until the play became popular, but it lasted for five years.
17. This is an important lesson, and it will require careful preparation.
- ✓ 18. There are three constructions useful to remember in revising these sentences, and they are participial phrases, appositives, and subordinate clauses.

19. The game lasted for over two hours, and it was at last called on account of darkness.
- ✓ 20. The snow was very deep, and we were delayed for two hours.
21. The next village has only two hundred inhabitants, and it is called Canton.
- ✓ 22. James turned to the next customer, and he was a tall, dark man.
23. My particular friend is Grace, and she dresses very becomingly.
- ✓ 24. The wind had increased, and now it was blowing a gale.
25. Over there stands "Puffing Billy," and this is a replica of the original locomotive in London.

Self-Test:

3

In what ways can I gain variety of sentence structure? What type of sentence especially tends to make style monotonous? From a composition previously written, read a short passage which is monotonous in style.

Variety of Types:

An examination of your compositions will show that most of your sentences are declarative. This is natural, for your greatest need in expression is to make statements. With practice, however, you can form the habit of mixing interrogative, exclamatory, and imperative sentences with your statements. You will be surprised to notice how much more pleasant to read your compositions will become when this change is made.

Write a short composition on a subject of your own choice. Plan it; then make a rough copy. Revise what you have written, seeking as much variety in sentence types as you can secure. Test what you have written by reading it aloud. Copy your work and read it to the class.

Self-Test:

4

Write three compound declarative sentences, of about the same length, all related to the same general idea. Revise this composition to secure greater variety in length, form, and thought.

Types Often Neglected:

You are acquainted with simple, compound, and complex sentences; but have you ever heard of loose, balanced, and periodic sentences?

These are technical terms to indicate very simple meanings.

A periodic sentence is one in which the meaning is withheld until the end of the sentence. In the sentence "Around the corner, look-

ing very indignant and breathing heavily, came Captain Eri," the meaning is not revealed until you read the words *came Captain Eri*. Then notice how much of the following sentence you must read before the key words are reached: "Just barely able to keep tears away, slightly resentful at what he considered an injustice, and muttering to himself what he would do when he was a man, Junior slowly obeyed the strong arm of the law and found a new place to slide." Such sentences attract the reader by arousing his curiosity.

A loose sentence, in contrast to the periodic, reveals the principal thought at once. What has happened? What do you want the reader to understand? It is stated immediately; then the modifying thoughts are presented. For example: "Two attacks were made on our forces on July 8th." "He entered the room, slightly out of breath and very conscious of the fact that he was late for class." *Attacks were made. He entered the room.* These are the main ideas. In a loose sentence, they are stated first.

A balanced sentence is one in two parts which are similar in form. For example: "The memory of other authors is kept alive by their works; the memory of Johnson keeps many of his works alive." "He was sick of life, but he was afraid of death."

Such contrasted statements tend to become monotonous if they occur often in the same form. In composing them, you may learn from the master of balance, Macaulay. He used the balanced form constantly; but he achieved variety in numerous ways. For example, he varied the length of his sentences. Sometimes he balanced ideas in paragraphs rather than in sentences. Again, he threw sentences slightly off balance, making the second clause longer or shorter than the first. Frequently he balanced ideas in two separate sentences, rather than in two independent clauses. He gained variety, also, by introducing subordinate parts into his opposing statements. Notice how varied the following balanced statements are:

1. His manners had never been courtly; they now became almost savage. (Short statements, carefully balanced.)
2. It would be easy, on the other hand, to name several writers of the nineteenth century of whom the least successful has received forty thousand pounds from the booksellers. But Johnson entered on his vocation on the most dreary part of the dreary interval which separates two ages of prosperity. (Long statements, balanced in separate sentences.)
3. The street which now affords to the artisan, during the whole

night, a secure, a convenient, and a brilliantly lighted walk, was, a hundred and sixty years ago, so dark after sunset that he would not have been able to see his own hand. (Dependent clause balanced in thought with part of the main clause and another dependent clause.)

4. The Augustan delicacy of taste, which is the boast of the great public schools of England, he never possessed. But he was early familiar with some classical writers who were quite unknown to the best scholars in the sixth form at Eton. (Long statements, with subordinate clauses in each.)
5. An ordinary lad would have acquired little or no useful knowledge in such a way; but much that was dull to ordinary lads was interesting to Samuel. (Independent clauses, slightly off balance.)

Train yourself to take advantage of these forms. First study the models given. Then compose *five loose, five periodic, and five balanced sentences* of different length and form.

Second, revise a paragraph which you have previously written, so that you secure greater variety through the introduction of periodic and balanced sentences. If you prefer, you may compose a new paragraph, trying especially to gain attractiveness through variety.

Self-Test:

5

Define (and illustrate) the following: compound sentence, complex sentence, exclamatory sentence, imperative sentence, periodic sentence, balanced sentence. *compound loose periodic balanced*

Variety within Paragraphs:

Revise the following paragraphs so that the sentences vary in length, in the ways of beginning, in grammatical form. Review your text before beginning this work. Try to bring to bear everything you have learned that will make your composition more attractive through greater variety of style.

1. Livingston studied to become a missionary. The English government sent him to Africa to teach religion to the colored people. His forceful personality won the friendship of every tribe that he met. He soon left for the interior of Africa. He discovered new routes for traveling. He encountered the horrors of slave trading during his explorations. He wrote of these incidents to the British government, and he tried his best to get England to put an end to slave trading. Often he was so ill that he had to be carried by Negro helpers,

(do)

but he would not stop until the slave trading was extinct. He taught the tribes the art of irrigation. He found the source of the Nile River. He was given up for dead, but an American adventurer found him very ill and nursed him back to recovery. This American's name was Stanley. Soon after, Livingston died in the middle of Africa. He was carried back to the coast by his faithful Negro helpers and was buried in Westminster Abbey.

2. George Arliss did not come from a stage family, but in his early youth he had a strong desire to act. He and his friends had a small playhouse in the cellar of a friend's home. Great joy was experienced in producing little plays. Then Arliss joined "The Elephant," a legitimate theatre in London. He attempted an amateur company, which failed. After that he toured with many stock companies. Arliss married Florence Montgomery, an actress. They came to America. *The Devil* and *The Second Mrs. Tanqueray* were their first plays here. Then Mr. Arliss placed himself under the management of George Tyler. It was difficult to secure parts for a character lead. Soon *Disraeli* was made into a play. It opened in Montreal and then went to Chicago. The company had many difficulties until it grew to be popular. Five years was the life of that play.

Voluntary:

A composition imitating the style of some passage which you consider noteworthy for variety.

What is the main point of what I have been studying and practicing? What new aims have I established for composing and revising?

C. Ease and Smoothness

Do I ever read my compositions aloud to find out how they sound? Do they seem awkward and labored when this test is applied? Could my style be made more melodious?

The following statement recently appeared¹ in a manufacturer's journal: "One of the major charms in an artistic creation is the absence of evidence of hard work." If you read this quotation carelessly, you may take it to

mean that an artist does not work. What it really means is

that whether you paint a picture, serve a dinner, play a game, or write a paragraph, your work should be so skillful, so perfect, that it seems to have been done without effort.

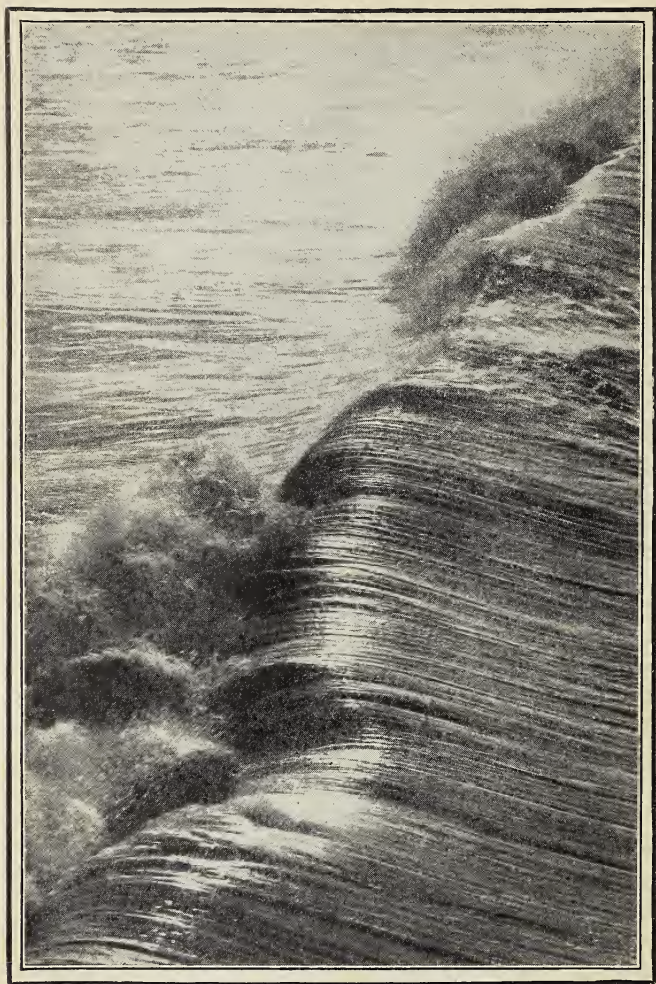
In composing, you must think, cut, substitute, ~~try~~ and try, then cast aside what you have created and try again. When you have finished, all this labor should not be apparent. It should result, however, in smoothness and ease of style which your readers will enjoy. Here are some positive and some negative suggestions to help you:

First, form the habit of reading your compositions aloud. Melody in prose or poetry is addressed to the ear, not the eye. Harsh combinations and awkward arrangements are most easily detected when you read them aloud.

Practise, also, writing sentence forms which are very likely to be melodious. Complex sentences, for example, are likely to flow along more smoothly than simple and compound ones. Balanced sentences, as you have learned, in which ideas are carefully paired, are also likely to be melodious. "To err is human; to forgive divine." Such sentences are not metrical; but, as in poetry, the lines do make a pleasant sound.

Be always alert guard against all arrangements which produce awkwardness. Avoid unnecessary repetitions. Beware of an awkwardly arranged series. "She was eager, had curiosity, and she was enthusiastic." Try again. "She was eager, curious, and enthusiastic." Which is the smoother composition? "The *person* who does not advance falls back, *and* the *person* who ceases to grow becomes smaller." "As the person who ceases to grow becomes smaller, so the one who does not advance falls back." Which is the more melodious?

To write melodious sentences you must develop an ear for sound. If you guard against awkward constructions, practise types which are naturally musical, and read your compositions aloud as a test, you will be striving intelligently for smoothness in expression.



Underwood and Underwood

RHYTHM

Self-Test:

I

What is meant by melody in sentence structure? Find and read to the class several interesting sentences or a stanza or two of poetry which illustrate this term.

A Better Form:

Turn the following sentences into complex sentences or balanced forms which will read more smoothly than those given.

1. He arrived exactly at four, and it was the time at which we expected him to arrive.
2. Silas went to the fireplace. ~~He~~ found a child. The little child had golden hair.
3. Laziness is a source of unhappiness. If you are industrious, you will be eager and enthusiastic.
4. We passed the house. We passed it again. We saw that it was dilapidated.
5. Soon we met a small boy, and the boy's name was John, and he was dressed in ragged clothes, and the clothes were dirty.
6. You must not accept the terms. You must defend your city to the last.
7. The air was clear and crisp. It was an ideal day for our trip to Muskoka.
8. Reading does for the mind what exercise does for the body. Exercise preserves, strengthens, and invigorates the body. Reading is mental exercise. It also strengthens and invigorates the mind.
9. Censors are likely to delude themselves. They think that other people are different from themselves.
10. Curiosity is a common quality in the lives of all great men. Those who do not succeed are seldom interested in causes and effects. I have observed this in my reading of biography.
11. Such a man is not a cynic. He still has moments when the world seems bright. These moments, however, do not last long. He is growing old. This is a tragedy.
12. Kendall took over this dump. He made a survey of what should be done. He began to spend money. Machinery was overhauled or replaced. The inside of the mill was cleaned. It was scrubbed, and it was painted. Old wash-rooms were ripped out. Better ones were put in. The mill was relighted. It was relighted in accordance with the latest standards.



Acme

A SUGGESTION IN PARALLELISM

* Write a brief paragraph on a topic of your own choice. Strive especially for ease and melody of sentence structure. Read it in class.

Self-Test:

2

State the three suggestions given for making compositions more melodious. Explain what is meant by the sentence, "One of the major charms in artistic creation is the absence of evidence of hard work." Do I agree?

Awkward Constructions:

Revise the following sentences to secure parallelism and to avoid awkward repetitions. Read aloud your revised sentences and notice the gain in smoothness.

1. In revising these sentences, each of us has three tasks: to think clearly, observing the rules of grammar, and we must make the sentences read smoothly.
2. A précis is a clear summary, (which) is orderly, (and) it is concise.
3. He likes to sing, playing the piano, and he plays a violin.
4. The man was wise, a man (who was experienced) and the man was thoroughly honest.
5. To avoid awkwardness it is necessary to avoid unparallel constructions, and repetitions are undesirable.
6. Macaulay's sentences are balanced, being smooth, and they are often rhythmical.
7. Edwards and I agreed to visit Vancouver, and that later we should visit friends in Victoria.
8. She talks equally well on education, politics, (and) she speaks well on social affairs.
9. Swimming (my favorite exercise is swimming) is healthful, invigorating, and I enjoy it.
10. The poem is characterized by perfection in rhyme, rhythm, (and the way that the stanzas are formed).
11. Clearness, force, and (the way that their) style expresses beauty are the most important qualities in style.
12. Thunder crashed, and it rolled, and the sounds it made suggesting the echoes of a giant bowling alley.

* Find in your reading a short paragraph which is interesting, but awkwardly stated. Revise it and read it to the class.

Self-Test:

3

Can I find a short passage of prose which seems noteworthy for its melody, or smoothness of style? Can I make my reading of it reveal this quality in the composition?

Theory at Work:

Learning how to make a composition melodious and correcting awkward sentences are valueless until you relate this instruction and experience to actual composition. Review what you have been studying and practising; then do one of the following assignments:

1. Learn by imitation. Find some composition which impresses you as being exceptionally smooth and melodious in style. Write a composition of your own in which you try to make your sentences as smooth and flowing as those in your model.
2. Tell an interesting story or write a brief description on a subject of your own choice, trying to apply what you have learned in this section. Narration and description lend themselves to beauty of style more readily than do other forms of composition.

What three suggestions for making my composition more attractive have I considered? Of these three which has seemed to me the most valuable for my own writing?

Voluntary:

Retell a short narrative poem in smooth, melodious prose

D. Hints from Poetry

Why do I listen so carefully when good poetry is well read? Do I enjoy the sounds? Am I attracted by the images? What can I learn from poetry to make my prose more attractive?

A great deal that you have learned in this chapter may be observed in effective poetry. Poets are careful to observe the laws of good usage. Usually following some pattern, they nevertheless achieve variety and avoid monotony. Verses of poetry, delightfully rhythmical, sometimes come out as if the author truly had "carved each word" before he "let it fall." So in seeking hints from the poets you are only continuing what you have already considered. Here are two additional suggestions, however, which you can apply every time you try to make your compositions pleasant and attractive to read.

First, choose words which involve pleasing sounds. "It began to rain" is a good sentence; but

"I felt the rain's cool finger-tips
Brush tenderly across my lips"

is undoubtedly more beautiful. When poets are seeking beauty, they know how to use pleasant sounds — words full of l's, r's, soft vowels, and alliterative phrases, such as "lingered longingly."

"But," you say, "I'm not writing poetry; I'm writing prose! Suppose I start talking about 'rain's cool finger-tips' when I want to say, 'It's raining' — why, people will laugh!" True! And they should laugh! You are not to use poetic diction for a statement of prosaic fact. But you *are* to remember that poetry shows the value of beautiful sounds. When you are especially seeking beauty of style, you should strive for words and phrases which are attractive to the ear. For example, compare the two following passages:

1. A faint haze covers the sky. The wind is not harsh, and it can scarcely be heard. It carries the smell of forest leaves that hang on wet branches or drop into the water below them. Their high colors are gone. It looks as if the storms of the autumn had rinsed them out.

2. A filmy mist lies like a silver lining on the sky. It wafts to us the odor of forest leaves, hanging wilted on the dripping branches, or dropping peacefully into the stream below.

Read these passages aloud. Do you think that the second is more appealing than the first? If so, remember that the result was not achieved by inspiration, but by working with words until they were smooth and beautiful.

As a second hint from the poets, consider this: *If you are striving for beauty, be sure that your references are beautiful.*

Consider the following passage:

The gorge looked as if rainbows had fallen out of the sky and hung themselves there like glorious banners. The underlying color was clearest yellow, which flushed onward into orange.

{ Down at the base, deep mosses unrolled their draperies of green. Browns, sweet and soft, blended with the white rocks.

So far this is beautiful. Each reference calls up a pleasant association. Then, however, the writer concludes:

{ *Turrets of rock shot up as crimson as if they were drenched with blood.*

Now, a "gorge as beautiful as a rainbow" is one thing; but a gorge "drenched with blood" is quite another. It may be that you want the effect of a gorge drenched with blood. If so, use the term. If you are striving for beauty, however, make sure that the association fits the aim.

{ Soaring summits of great cathedral spires beyond the sea. Amusement growing out of work as a colored petal grows from a fruitful flower.

Friends who will love me for what I am.

A stream that widened and deepened until fleets could ride upon its bosom.

These expressions, picked at random from a collection of essays, combine the elements which you have been studying: good usage, smooth structure, variety, pleasing sound, and references which call up in imagination the beauty you are trying to express.

Self-Test:

I

"A principal aim in writing is to be understood. Merely to be clear, however, without being interesting, is of little value. If you can combine clarity, interest, force so that your entire composition is effective, you have the capacity to write good literature." How should I express these thoughts in my own words? Do I agree with the ideas expressed?

Words Worth Hearing:

{ Mr. Wilfred Funk, president of Funk and Wagnalls Co., has announced a list of ten words, which he considers the ten most beautiful words in the English language. Here they are: *down, hush, lullaby, murmuring, tranquil, mist, luminous, chimes, golden, melody.*

"Beauty of sound," says Mr. Funk, "is not enough. *Mush* is a pleasant word to the ear, but its connotation is unpleasant. Beauty

of meaning is not enough. *Mother* is one of our most beloved words, but it lacks euphony. Really to be beautiful, a word must have beauty of both meaning and tone."

1. Do you agree with Mr. Funk? Can you improve his list? Make a list of the ten words which *you* consider, from the standpoint of sound and suggestion, the ten most beautiful words in the English language.
2. Read to the class a brief passage of prose or poetry which is noteworthy for beauty of sound.

Self-Test:

2

Read to the class a concise précis of section D. Do I need to review what I have learned about précis making? What are the two principal suggestions given in section D?

Improving the Commonplace:

Here are a few matter-of-fact and rather commonplace statements. Can you make them more attractive in style by using words that are more pleasant to hear, figures that appeal to the reader's imagination, revisions which make the sentences less awkward and more melodious? Do not be satisfied just to write something down. Work on your sentences. Compose carefully. Read your work aloud. Revise. Ten sentences only are given, so that you will have time to write and rewrite until you have actually produced an attractive effect.

1. We all consume too much energy in getting cash, and we waste too much time, and we worry too much about spending it.
- ✓ 2. The town of Dover was stuck up between two hills, although I admit that it was beautiful.
3. The boat was old. It leaked and the masts hung down. The sails were all worn out. It didn't have any paint on it. Many an artist had painted it, however.
- ✓ 4. About seven-forty, I stalked over to the beach, and I saw the moon coming up. It was a pretty sight.
5. Time passes on very rapidly.
- ✓ 6. The sun was shining through the mist. Was that field pretty? I'll say it was!
7. I stood around before the brook and listened. It was quiet. The wind had gone down. Everything smelled good. Believe me, I like that place very much!
- ✓ 8. Say, that old house looks pretty good, don't it?
9. She certainly is an attractive old lady.
- ✓ 10. As I sat there, I heard some unusually pleasant sounds.

Self-Test:

3

"The record of a generous life runs like a vine around the memory of our dead, and every sweet unselfish act is now a perfumed flower." Is this style attractive? If so, how has the effect been achieved? If I were to instruct my class in the writing of prose, should I disregard instruction in beauty of style? Should not such writing be limited to poetry?

Pleasant Memories:

Many of the most beautiful passages in literature have been purely imaginative. But through them writers have awakened in their readers memories as appealing and attractive as the style in which the passages were written.

Make a list of some subjects which give you pleasant memories as you think of them: mother, home, friends, your country, your school, sights and sounds which you have often enjoyed. Write a short meditative composition picturing one of these subjects attractively. Try especially to make the sounds of your words and sentences reveal the mood of your thoughts.

Voluntary:

A composition describing any beautiful picture, not only showing what you see, but also describing how the artist has achieved his effect. It would be interesting to compare an artist's and a writer's ways of gaining beauty.

If I were to instruct a class in how to make writing more attractive, what in brief should I say? What was the most attractive piece of writing contributed to the class during these exercises? As I compare my own composition with that which I admire, what do I learn?

VIII

USING ENGLISH IN EXPLAINING

A. What You Most Often Explain

*Do I use explanation very often?
What do I ordinarily explain?
Is explanation of value principally in school work, or have I use for it in daily life?*

Why not start this chapter by giving yourself a surprise? Take a piece of paper, and on it jot down some of the many times when you have told people how to reach places, how to do things,

what you have meant, and what your opinions have been of people, places, and ideas. Possibly the experiment will convince you of the importance of explanation in daily speaking and writing.

Sometimes you hear explanation spoken of as "exposition." That is merely a technical term for composition which tries to make clear the meaning of terms, processes, and opinions. It is a synonym for explanation. Although the purpose of exposition is to explain, you will, of course, find use for illustrations — narrative and descriptive — to make your work vivid and interesting.

There are two reasons why you are asked to study explanation at this point. First, you have been studying words, sentences, and paragraphs. You will not derive full value from this study until you are able to use these smaller divisions of thought in larger units of composition. Secondly, you have been considering clearness of expression. It is natural that you should now consider some form of writing, such as exposition, in which clearness is especially important.

1. What You Mean

Probably you have already thought of some answers to the question, "What do I most often explain?" If so, you have

seen that a great deal of composition concerns definition — writing and speaking in which you seek to reveal the meaning of terms.

1. Synonyms provide the simplest explanation of a term. For example, you may explain the word “synonym” itself by calling it a “substitute.” What is “exposition”? It is “explanation.” This is one way of defining. It is effective in so far as your synonyms are easily understood by the persons to whom they are addressed.

2. Simple definitions are a second way of explaining what you mean. “A paragraph is a group of related sentences which develop a single idea.” “A climax is a part of a story indicating a turn in the action or in the life of a central figure.” Such explanations involve three elements: the *name of the term* to be defined; the *classification* or limiting of this term; a statement of the *characteristics which distinguish it* from others of the same class. “A familiar essay (name) is a form of composition (class) which is brief, personal, and informal in style (distinguishing characteristics).” Definitions of this sort, more detailed than definition by synonym, are generally used only as introductions to more extended explanations of terms.

3. Expanded definitions are still another form used to explain meaning. Most terms and statements which require definition are sufficiently complex to justify a paragraph of explanation, or a brief explanatory composition. Such a definition involves not only synonyms and a statement of characteristics, but also analysis, detailed comment, comparisons, and examples. “What do you mean by *style*?” you ask. “Style,” we reply, “means the manner in which you compose what you write and speak.” But you do not understand; so we explain further that:

Style refers to the clearness, beauty, and force of your expression. It refers not so much to *what* you say as to *how* you say it. It refers to the words you choose, to the length, form, and variety of the sentences you construct, to the unity, power, interest, and originality

involved in your paragraphs. It is a term used to designate your characteristic way of expressing yourself. Dr. Johnson wrote sonorously: his diction was classical; his sentences were long and involved. Abraham Lincoln wrote simply, directly, melodiously. Theodore Roosevelt's expression was vigorous, abrupt, every sentence "ringing out like the crack of a pistol." These comments concern the type of language, the form of expression, the *style* used by these men.

Here is another illustration of expanded definition. This one explains by comment and illustration what the author means by a sportsman:

A sportsman is not one who seeks to slaughter the animals of the field, but one who pursues them in a fair and honorable way. Webster may suggest that any man who carries a gun or shoots a deer is a sportsman; but unless the hunter gives the animal that he seeks a fighting chance, I should not call him a sportsman. I know a man who, at the end of each hunting season, begins to tame the deer which live in the woods bordering his home. During the winter, when food is scarce for all forest animals, the deer become bold enough to eat from his hand. So they come to trust him. However, as soon as the hunting season opens again and the deer come down for their breakfast, the host meets them at the door with a gun. This is not sportsmanship; it is murder. On the other hand, take the old fishermen — there are a few — who use no barbs on their hooks, giving the fish a chance to match their strength and skill against that of their antagonists. These are the true sportsmen. — *Student Theme*.

Self-Test:

I

Look up the meaning of the term "exposition." How does an exposition differ from a story? From a description? What important uses have I for explanation in daily life?

Making People Understand:

Find as many synonyms as you can to make clear the meaning of the following words: skill, diction, slang, local option, weld, intuition.

By simple definition make clear the meaning of the following: Bessemer process, engraving, brigantine, foible, copyright.

Self-Test:

2

Explain and illustrate what is meant by "synonym" and by "simple definition." Explain fully what is meant by an "expanded

definition." What information may properly be given in an expanded definition?

Explaining in Detail:

Explain by expanded definition some term with which you are familiar. Select if you wish some term used in this book: for example, "central idea," "coherence," "uniform point of view." Or choose some phrase with which you are familiar in daily life: for example, "The Golden Rule," "Good Citizenship," "World Peace," "Intramural Sports." Or take some colloquial or slang expression: for example, "making the grade," "a good sport," "getting by," "a dude."

Possibly you may like to use one of the following topic sentences:

- a. Recitation is a term used to designate the response made by a pupil to a teacher's question.
- b. By a successful person we mean one who has achieved more than the average person in some field of endeavor.
- c. A good student is too often thought of as one who can give glib answers to questions in the classroom.

2. Instructions

Why do I understand what some people tell me to do and fail to grasp what others tell me? When I instruct people, do I use simple, direct English? Do I emphasize what is most important?

The difficulty which you may have had at times in understanding and retaining what has been said to you in this book, or in your class, shows how hard it is to instruct. The fact that the average person does not read or

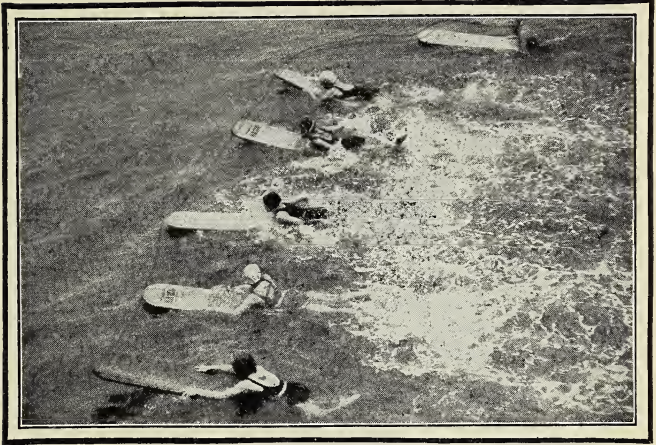
listen carefully is, of course, one cause of trouble. A reader or a listener should not be excused for inability to read or attend; nevertheless, the main responsibility in communicating thought falls on the speaker or writer.

A motorist once asked a pedestrian how to reach the town of Richmond Hill, Ontario.

"Oh," he replied with a vague gesture, "you go up here a ways, keep goin' a while, and then turn right."

"But," the motorist said, "do you go *through* Whitby, or turn right before you get there?"

"Well, ... kinda!" was his reply.

*Underwood and Underwood*

A SURFBOARD RACE

Can you explain how to ride a surfboard?

No matter how amusing such instruction may be, it is obviously not very helpful.

Whether written or oral, instructions must be very clear and very definite. They must be complete, also, and provide all essential information. Indicating by a definite topic statement exactly what you want your instruction to accomplish, and concluding with a summary or review, are helpful devices. Your ideal, however, should be to use such exact words, to plan ideas so carefully, to illustrate so fully, to arrange and emphasize so definitely that a review will be unnecessary. Illustration is another particularly effective device to make use of in giving instructions. Adapting what you explain to the comprehension of those who listen is also important. But in giving instructions there are no substitutes for simple, concise, direct, orderly sentences.

Self-Test:

Summarize the requirements of effective instruction. Illustrate from experience why it is often hard to understand instructions even when they are well expressed.

Learning to Give Instructions:

Prepare one of the following. Plan and compose your work carefully, expecting it to be read to the class for criticism.

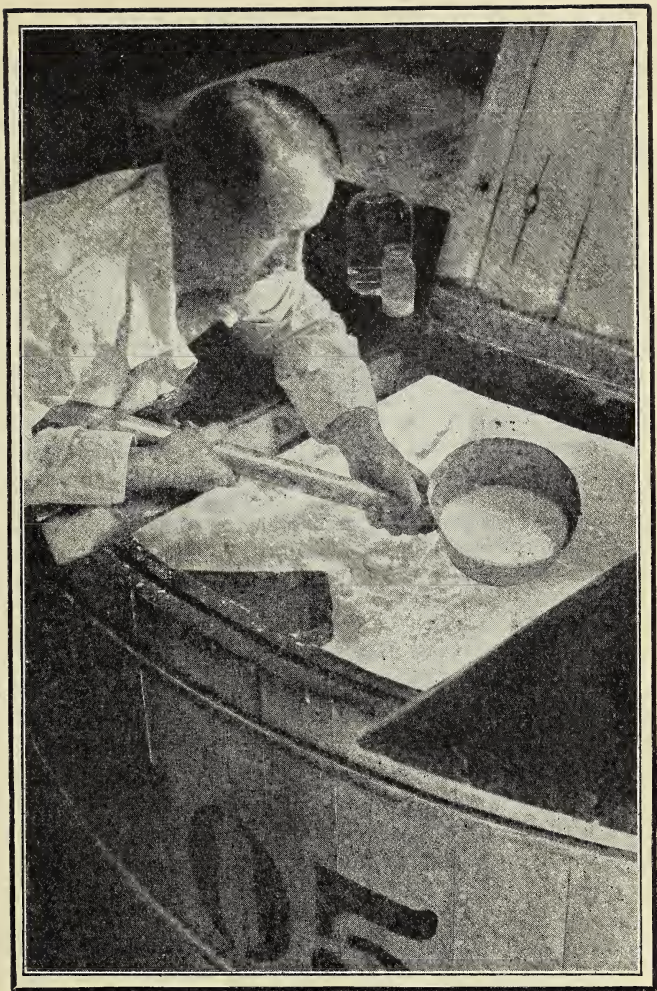
1. Instruct someone in playing a game with which you are familiar.
2. Give a friend who is to arrive by train exact directions for reaching your home. Do not say, "Take a taxi."
3. Explain to someone how to reach a certain place by automobile.
4. Explain to someone how to get the most out of some school activity, or some class work, such as a recitation.

3. How You Make and Do

A great many explanations concern processes — how things are made, how to proceed with various activities. When friends ask how you make such good fudge, how you get such an admirable coat of tan without being sunburned, or how you manage to earn ninety per cent on an English paper with so little effort, you reply by explaining a process. This book consists largely of explanations of how to do something.

The following paragraph is a good example of a simple explanation of an experiment or process:

A very interesting experiment may be performed with two drinking glasses, a small candle, and a piece of blotting paper. The glasses must be of the same size and of thin glass. Light the candle and set it firmly in one glass. Wet the blotting paper; place it on the top of the other glass. Invert this glass, place it exactly over the one containing the candle, and press down tightly. The candle will burn up all of the oxygen in the glass and go out. The air of the glass, being heated, will expand; some of it will be forced out from under the moist paper; then, as the portion remaining cools, it will contract and draw the upper glass on the paper, making an air-tight joint. The upper glass can then be taken up, and the lower one will cling to it. This is a very simple vacuum experiment. Try it.



SCIENCE IN INDUSTRY

Does this suggest a process which you could explain?

The example aims to make clear how to do something. The chief aim is to be exact, to be absolutely clear. Your procedure, whatever the subject you write about, is usually the same: (1) you reveal a purpose; (2) you explain the materials to be used; (3) you indicate the steps in the process, just as you desire the reader to follow them. Such composition often lacks charm and interest, but it provides an excellent opportunity to practise simple, direct, carefully organized expression.

Self-Test:

What steps are involved in explaining a process? What is my principal aim in such composition?

How to Do It:

Is there something that you do particularly well? Inform your classmates, and give them pleasure, too, by explaining this process to them. Do not be modest. You are a specialist in something. How to play some game, how to do some commonplace household task, how to conduct some experiment, how to perform some duty required in school or in daily life — these are suggestions for interesting subjects you may choose.

4. *What You Think*

What gives more pleasure than expressing opinions? In school and out, explaining your reactions to what you have seen, heard, read, and experienced is a favorite pastime. Your conversations and letters are largely made up of such comment. Editorials, business reports, summaries of interviews with the great and the nearly great, book reviews — all these illustrate expression of opinion as it is widely used in daily life.

a

Your opinion of books. Nearly every newspaper and magazine nowadays gives an example of the book review. In it you are told who wrote the book, who published it, how much it costs. There is usually a brief summary of the con-

tents, an indication of how well the book is written, and a final suggestion explaining why you should or should not read the work yourself.

For example, here is someone's opinion of a book entitled *King Mob*, by Frank K. Notch:

The gentleman who masquerades (and wisely) under the pseudonym of Frank K. Notch defines a mob as "a group of persons unable to think straight because they are affected by the consciousness of their own numbers." In whatever field it functions, he sees the mob as inimical to the individual thinker and to true spiritual values. In vivid, slashing terms he condemns the mobs created by modern publishing methods and the rise of the book clubs, the mobs who follow, sheep-like, scientific popularizers, the mobs who reach greedily and ignorantly for the superficials of culture. Above all, he is alarmed by the imminent development of a world mob, made possible by radio and television and increased closeness of communication, which will presumably be more deadly than all the rest.

It cannot be said that Mr. Notch offers any very concrete advice for the improvement of the vicious conditions which he describes. To declare, as he does, that "the self-sufficiency and the self-reliance of the individual soul must be made the foundations of education" is to offer a rather vague panacea. Nevertheless, his book is a brilliant, a forceful, and an original attack on a state of affairs which most people deplore. Whatever one's cast of mind, it would be difficult to read it and remain unstirred. — Adapted from material in *The Forum*.

This report is briefer than the usual book review. Yet it tells you what the book is about. By such words as "vivid," "slashing," "forceful," "original," it indicates how the work is written. It offers the writer's personal appraisal of the work he has studied, indicating whether or not you should take time to read *King Mob* yourself. The review is well written. These are the main characteristics of a good book report.

As another example of this type of composition, here is a brief statement from a student who had read with pleasure some of David Grayson's charming essays. Detailed state-

ments are omitted, but the summary is commendable for its enthusiasm and its excellent style:

If you enjoy David Grayson's philosophical essays, you will welcome his new book, *Adventures in Solitude*. Have you ever spent long, uninteresting hours in a sickbed? Then read the story of how Mr. Grayson found contentment within the four walls of his hospital room. What a refreshing book he has written! Once having read it, I think you will agree that our old friend's new work is colorful, original, and thoroughly worth recommending to your friends.

Self-Test:

What form of explanation is discussed in this section? Read to the class an illustration of this type, and explain just why it is effective.

Stating Opinions:

Imagine that you are employed by a local newspaper to write short book reviews. Using any book that you have recently read as your subject, write a concise review in which you supply the following information:

1. The title of the book; who wrote it; who published it; what it costs.
2. Digest of what it is about.
3. Discussion of its weak points.
4. Discussion of its strong points.
5. Conclusion which will indicate whether or not others ought to spend time in reading it.

b

Your opinion of people. People are the most fascinating of all subjects. No two of them seem to look alike, act alike, think alike. Naturally, then, they are a favorite subject for discussion in newspapers, magazines, and books.

Here is an example, a tribute paid to a great Englishman, Warren Hastings, by a master of English prose, Thomas Babington Macaulay:

He lived about four years longer, in the enjoyment of good spirits, of faculties not impaired to any painful or degrading extent, and of health such as is rarely enjoyed by those who attain such an age. At length, on the twenty-second of August, 1818, in the eighty-sixth year of his age, he met death with the same tranquil

and decorous fortitude which he had opposed to all the trials of his various and eventful life.

With all his faults — and they were neither few nor small — only one cemetery was worthy to contain his remains. In that temple of silence and reconciliation where the enmities of twenty generations lie buried, in the Great Abbey which has during many ages afforded a quiet resting place to those whose minds and bodies have been shattered by the contentions of the Great Hall, the dust of the illustrious accused should have mingled with the dust of the illustrious accusers. This was not to be. Yet the place of interment was not ill chosen. Behind the chancel of the parish church of Daylesford, in earth which already held the bones of many chiefs of the house of Hastings, was laid the coffin of the greatest man who has ever borne that ancient and widely extended name. On that very spot probably, fourscore years before, the little Warren, meanly clad and scantily fed, had played with the children of ploughmen. Even then his young mind had revolved plans which might be called romantic. Yet, however romantic, it is not likely that they had been so strange as the truth. Not only had the poor orphan retrieved the fallen fortunes of his line. Not only had he repurchased the old lands, and rebuilt the old dwelling. He had preserved and extended an empire. He had founded a polity. He had administered government and war with more than the capacity of Richelieu. He had patronized learning with the judicious liberality of Cosmo. He had been attacked by the most formidable combination of enemies that ever sought the destruction of a single victim; and over that combination, after a struggle of ten years, he had triumphed. He had at length gone down to his grave in the fulness of age, in peace, after so many troubles, in honor, after so much obloquy.

Those who look on his character without favor or malevolence will pronounce that, in the two great elements of all social virtue, in respect for the rights of others, and in sympathy for the sufferings of others, he was deficient. His principles were somewhat lax. His heart was somewhat hard. But though we cannot with truth describe him either as a righteous or as a merciful ruler, we cannot regard without admiration the amplitude and fertility of his intellect, his rare talents for command, for administration, and for controversy, his dauntless courage, his honorable poverty, his fervent zeal for the interests of the state, his noble equanimity, tried by both extremes of fortune, and never disturbed by either. —
Essay on Warren Hastings.

Self-Test:

What qualities should mark an excellent expression of opinion about a person? Does the example given measure up to my ideals?

Studying Human Nature:

Select as a subject some person whom you admire. He may be a character whom you have met in literature. He may be a prominent person in public life. He may be someone whom you know and admire personally. Deliver a brief tribute to him in which you explain:

1. Who he is.
2. What his personality, mentality, and attitude are.
3. What he has achieved which merits praise.
4. What others could learn from a consideration of his life.

Try to interest us in this man or woman. Make us feel that we really know your subject. Spice your material with "human interest" details. Be careful not to follow your outline so rigidly that you make your talk dull and mechanical.

c

Your opinion of policies. Someone is always doing something of which you approve or disapprove. What would life be if you couldn't express your opinions of these policies?

Sometimes you need to explain your own policies. For example, in 1862 Abraham Lincoln had occasion to write the following explanation to Horace Greeley:

Washington, August 22, 1862.

Hon. Horace Greeley.

Dear Sir:

... As to the policy I "seem to be pursuing," as you say, I have not meant to leave anyone in doubt.

I would save the Union. I would save it in the shortest way under the Constitution. The sooner the national authority can be restored, the nearer the Union will be the "Union as it was." If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union with-

out freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union. I shall do less whenever I shall believe that what I am doing hurts the cause, and I shall do more whenever I shall believe that doing more helps the cause. I shall try to correct errors when shown to be errors, and I shall adopt new views so fast as they shall appear to be true views.

I have here stated my purpose according to my view of official duty; and I intend no modification of my oft-expressed personal wish that all men everywhere could be free.

Yours,

A. Lincoln.

Have you ever done anything which you found it necessary to explain to your parents, teachers, and friends? See if you can make such explanations as direct, clear, and impressive as Mr. Lincoln made his.

But just as often, you need to explain what you think of the policies of other people. The editorials which you find in newspapers and magazines are illustrations of this form of explanation.

How to write a good editorial is a subject for a book; yet you can learn from the example quoted that an effective editorial must be brief, and clearly and persuasively written; as a rule, it sets forth one central idea only. Thus you may think of editorials as brief essays in which a writer explains his impressions, opinions, or reasons for supporting policies.

The following editorial, originally printed in 1897, was written by Mr. Francis Church, long an editorial writer for the New York *Sun*. Because of its clarity and ease of style, its simple but lofty message, and its keen insight into the human mind, it has achieved the distinction of being one of the most widely circulated editorials ever written.

Is There a Santa Claus?

We take pleasure in answering at once and thus prominently the communication below, expressing at the same time our great gratification that its faithful author is numbered among the friends of *The Sun*:

Dear Editor — I am 8 years old.

Some of my little friends say there is no Santa Claus.

Papa says "If you see it in *The Sun* it's so."

Please tell me the truth, is there a Santa Claus?

Virginia O'Hanlon

115 West Ninety-Fifth Street

Virginia, your little friends are wrong. They have been affected by skepticism of a skeptical age. They do not believe except they see. They think that nothing can be which is not comprehensible by their little minds. All minds, Virginia, whether they be men's or children's, are little. In this great universe of ours man is a mere insect, an ant, in his intellect, as compared with the boundless world about him, as measured by the intelligence capable of grasping the whole of truth and knowledge.

Yes, Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist, and you know that they abound and give to your life its highest beauty and joy. Alas! how dreary would be the world if there were no Santa Claus! It would be as dreary as if there were no Virginias. There would be no childlike faith then, no poetry, no romance to make tolerable this existence. We should have no enjoyment, except in sense and sight. The eternal light with which childhood fills the world would be extinguished.

Not believe in Santa Claus! You might as well not believe in fairies! You might get your papa to hire men to watch in all the chimneys on Christmas Eve to catch Santa Claus, but even if they did not see Santa Claus, what would that prove? Nobody sees Santa Claus, but that is no sign that there is no Santa Claus. The most real things in the world are those that neither children nor men can see. Did you ever see fairies dancing on the lawn? Of course not, but that's no proof that they are not there. Nobody can conceive or imagine all the wonders there are unseen and unseeable in the world.

You tear apart the baby's rattle and see what makes the noise inside, but there is a veil covering the unseen world which not the

strongest man, nor even the united strength of all the strongest men that ever lived, could tear apart. Only faith, fancy, poetry, love, romance, can push aside that curtain, and view and picture the supernal beauty and glory beyond. Is it all real? Ah, Virginia, in all this world there is nothing else real and abiding.

No Santa Claus! Thank God! he lives, and he lives forever. A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood. — *New York Sun*.

Self-Test:

What do I consider the merits of Mr. Lincoln's letter explaining what he had done?

Why You Did It:

Write a letter to a friend, a school official, or some public official explaining some act of yours which you believe justifiable.

1. Explain what you did.
2. Explain why you did it.
3. Dispose of any objections which might be raised in criticism of your action.

Self-Test:

2

What seem to me the characteristics which should mark an excellent explanation of a policy or belief? Does the editorial quoted measure up to my ideals?

Influencing Public Opinion:

Write a brief editorial for your school or local paper in which you explain some policy which ought to be carried out. Select a subject which is important to those who will listen to what you say. Remember in writing that an editorial deals with only *one* important point. This is to be treated as concisely and impressively as possible. The severest criticism which can be made of your editorial is this: "I don't know what you think."

Editorial *Don't know what you think*

B. Four Important Suggestions

In learning to explain effectively, as in learning to master any other form of writing or speaking, experience is the best teacher. However, your practice will be more profitable if you keep in mind the following suggestions:

1. *You must try constantly to "put at work" everything which has been said so far about good writing.* Clearness is a particularly important aim when you explain. It follows, therefore, that thinking, planning, clear sentence structure, and orderly paragraphing are especially deserving of your attention in all forms of explanation.
2. *You must remember that being clear does not mean being dull.* The Twenty-Third Psalm is clear; but it is also impressive.
3. *Concreteness is the most desirable element of style in explanation.* The passage quoted below contains a great variety of illustration.
4. *Narration and description are valuable adjuncts of exposition.* As in all the illustrative passages we have quoted, they help to lend smoothness, vividness, and interest. The selection quoted below is essentially explanatory, but the narrative and descriptive items help to clarify the idea and make the style impressive. It is encouraging to think that whatever you achieve in writing one form of composition increases your skill in writing another.

This concluding quotation illustrates almost everything said in this section. It is characterized by clear thinking. It is carefully planned. It is amplified with effective details. There are sufficient examples to promote interest and clearness:

But, granting that we had both the will and the sense to choose our friends well, how few of us have the power! or, at least, how limited, for most, is the sphere of choice! Nearly all our associations are determined by chance, or necessity; and restricted within a narrow circle. We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. All the higher circles of human intelligence are, to those beneath, only momentarily and partially open. We may, by good fortune, obtain a glimpse of a great poet, and hear the sound of his voice; or put a question to a man of science, and be answered good-humoredly. We may intrude ten minutes' talk on a cabinet minister, answered probably with words worse than silence, being deceptive; or snatch, once or twice in our lives, the privilege of throwing a bouquet in the path of a Princess, or arresting the kind glance of a Queen. And yet these momentary chances we covet; and spend

our years, and passions, and powers in pursuit of little more than these; while, meantime, there is a society continually open to us, of people who will talk to us as long as we like, whatever our rank or occupation; — talk to us in the best words they can choose, and with thanks if we listen to them. And this society, because it is so numerous and so gentle — and can be kept waiting round us all day long, not to grant audience, but to gain it; — kings and statesmen lingering patiently in those plainly furnished and narrow ante-rooms, our bookcase shelves, — we make no account of that company, — perhaps never listen to a word they would say, all day long! — Ruskin's *Sesame and Lilies*.

Self-Test:

I

State the four suggestions given in this section for writing effective explanation. What uses for explanation would a storekeeper have? A traffic officer? A lawyer?

Gathering Up What You Have Learned:

Review the sections on clear sentence structure, Chapter VI. Think over, too, what you have learned about outlining, paragraphing, and limiting the subject to one idea and about clear thinking.

Now write a carefully composed explanation, of about three hundred words, of one of the following subjects. Read this to the class, expecting it to be judged especially as an example of clear explanation.

Topics:

1. Getting Along with People
2. What is a Useful Education?
3. How to Keep Fit
4. Good Taste in Dress
5. What I Mean by "Good Reputation"
6. Hunting with a Camera
7. The Difference between Being Good and Being Goody-goody
8. Why I'm Glad to Live in Canada
9. Will War Ever Be Outlawed?
10. Little Things Which Make Big Differences

Self-Test:

2

Find and read to the class a short paragraph of explanation which is interesting as well as clear. Give reasons for thinking this passage interesting. Why do I seldom use pure explanation containing no description or narration?

Being Entertaining as Well as Clear:

Think of some opinion you hold — something you believe strongly, or something you would like very much to see done in your school or community. Now try to explain your conviction so that you will be interesting as well as clear. For example, you may explain your thought by an entertaining story. You may explain by having two people engage in an imaginary dialogue. You may picture two contrasting situations which will illustrate your idea. You may write something witty and satirical that will exaggerate your point. Just how you will do this assignment only you can tell. Consider your work a failure, however, if those who read or listen find it dull.

Self-Test:

3

Comment briefly on any form of explanation discussed in this chapter. Illustrate the form with an original example, or by a passage found in reading. What uses for explanation have I in my school work and play?

Explanation in Daily Life:

Do one of the following assignments:

1. Imagine that you have something for sale. Someone who is interested has written to you inquiring for details. Set forth in a carefully written letter exactly what you want to sell, all the details in which you think a possible customer would be interested, the price of what you desire to sell, and reasons why the prospective customer ought to buy immediately.
2. Imagine that the head of a company by whom you are employed has sent you to investigate something — possibly some property to be purchased; possibly something to be built by your company. Prepare a carefully written report on your observations.
3. Imagine that you are one of a committee of five selected to consider some school problem or enterprise. You have been appointed secretary of the committee and your work is to record the points of view of those who speak. Summarize the opinions expressed by various members of the committee and show what final action was taken. Here is an opportunity to practise brevity, absolute exactness, and clearness of expression.

Have I discovered practical uses for explanation? Have I increased my ability to make clear what I mean, what I want, what I think, how I do things? In addition, have I been able to make my explanations effective and interesting?

IX

EXPRESSING YOURSELF FORCEFULLY

A. Directness

Do I know what I want to say before I try to say it? When I speak or write, do I wander around and eventually get to my point, or do I begin directly? Does what is said in this section apply to me personally?

What is the difference between the two following sentences? The first is clear and reasonably interesting; but so is the second, and, in addition, it is impressive and vigorous. To show how you can add force to clear-

ness and interest is the purpose of this chapter.

When we get to be forty, we are at a point where our youth will soon be over; and when we get to be fifty, it won't be long before old age will begin.

Forty is the old age of youth; fifty is the youth of old age.

First, strive for directness. You may try to interest as many different types of people as possible, the more the better. But keep in mind that your story, your poem, your explanation, your argument is not written for yourself. Someone is to read it, understand it, enjoy it. When you write so that people say, "Well, that's all right; but who cares?" you are vague and impersonal. When what you write makes people say, "This interests me," you are writing directly and personally.

To achieve such directness of style, begin by having some definite person, group, or type in mind as you write. Don't merely put words on paper; write to someone — your teacher, a friend, your parents, your school paper, a business man whom you know, a certain class or type for whom you have a

message or a story. By practising in this way "with an audience in mind," you will gradually develop that directness of tone which checks dull and vague rambling and promotes the personal and forceful composition which people enjoy.

In the second place, get to the point; don't "go round Robin Hood's barn." When you have something to say, begin at once, without rambling preliminaries. If you want to say, "Ariel is an interesting biography," it is not necessary to creep up on the idea by saying, "As I consider literature, I am led to remark that Ariel is an interesting biography." If you want to say, "Let me illustrate from Canadian publishers," don't say, "In reference to what I have just written, it seems to me desirable at this point to illustrate my remarks by reference to some Canadian publishers." Of course, it is possible to be too curt and abrupt. To keep within the bounds of good taste, yet to make what you write personal and direct are the ideals to attain.

Contrast these two short paragraphs:

In my opinion, people get a great deal out of a university education. They get knowledge, and I think that without knowledge there isn't much chance for anyone in modern life. They meet people, too, who will help them in after life; and, of course, they make friends.

What we get out of a university education depends upon what we bring to it. If we bring a dislike for books and all they represent, if we bring dull unobservant minds, if we bring a lazy, indifferent attitude, we shall get nothing worth while. If we bring eyes and ears that are wide open, an intense respect for wisdom wherever it is found, if we bring an eager unselfish spirit, we shall receive the greatest of prizes — an education.

What is the difference? One is general, wordy, rambling, and full of "in my opinions." The other is personal and pointed, packed with significance for anyone who reads it.

Read, in conclusion, this paragraph, which also illustrates the personal and pointed way of writing which we have been advocating:

Here is one thing which every young man and his parents should put down in black and white, and study: No amount of going to school can manufacture brains and intellect. A man who cannot make a success of business or of teaching or of a profession *without* a formal education is not likely to do so *with* one. All that an education can do is to develop a natural ability that is already inherent in you. It can wake up your mind and open the doors of your thought to some of the thousands upon thousands of related ideas and theories that have come down to us from the ages. But it cannot think *for* you. It cannot create ability; it can only awaken, direct, and develop it.

This paragraph was written by the editor of a great city newspaper. He has aimed what he has to say straight at us, and he begins without preliminaries. The composition is forceful, because the writer knows what he wants to say and says it clearly and directly.

Self-Test:

I

What does the term "forceful writing" mean to me? State in two or three sentences what has been said in this section about directness.

Bringing Forward What You Have Already Learned:

One of the great dangers confronting you in studying English is the tendency to study piecemeal. That is, you will be likely to overlook the fact that all parts of the work are interrelated. For example, you are now studying Force; and this is Chapter IX. But many of the ideas expressed in Chapter VI are very closely related to the present subject.

Review Chapter VI mentioned above. Now choose a subject in which you are interested, preferably an opinion which you can support enthusiastically. Choose an appropriate title for your talk. Plan what you desire to say; clearness, you know, adds to force. Illustrate fully; concreteness not only produces clearness, but it also makes your style more impressive. Try to have a striking beginning and a strong conclusion. Especially try to apply what has been said in this section by speaking to your audience as intimately and directly as you can. Here is an opportunity to gather up the threads of what you have been studying.

Self-Test:

2

What two kinds of directness have been mentioned in this section? What dangers lie in attempting to speak and write directly? Is it better to use the "editorial *we*," or to address one's readers as *you*?

"Ready, Set, Go!"

The writer fully prepared to write is somewhat like the runner or swimmer poised for a quick start. He has thought of what he wants to say. He has planned his ideas. Now he is ready immediately to plunge into expression.

Select some subject which requires you to influence an audience with your own opinions. For example, discuss the question: "Is it worth while to spend four years at a university?" or "Are motion pictures harmful to Canadian ideals?" Consider the question until you know exactly what you want to say. Then, without preliminaries, express your opinion, discussing fully each point which you make.

Self-Test:

3

Can I find in my notebook or the themes which I have written examples of two sentences or a paragraph which I could have written with more directness? How would I revise them?

"Getting to the Point":

Suppose that you have the task of explaining something to some person or group. It is very important that you be understood. Possibly you are an executive, telling someone what you want done. Possibly you are a coach of an athletic team, explaining how you want a play executed. Possibly you are explaining to a friend exactly how to do something or to get somewhere. Possibly you have just been elected president of some organization and you are explaining to your club what you hope to accomplish. Whatever the occasion may be, imagine yourself someone who has a definite task to perform. Now let your audience hear what you have to say. Do not mince words; be clear, straightforward, forceful. Refer to the person or persons addressed as *you*, if you can do so without seeming abrupt or offensive.

Of the talks I have composed, which was the most direct in style? From the standpoint of force, how could I improve them?

B. Writing Compactly

Are my compositions usually concise? Do I try to say as much as I can in the fewest words possible? Do I think before I begin? Do I replace meaningless words and phrases with words and illustrations which mean a great deal? Have my compositions been criticized as "wordy"?

Wordiness is a deadly enemy of vigorous style. Consider, for example, the following:

The way people express themselves orally is an index whereby we may determine the character of a person's mind.

Speech is an index of the mind.

Each sentence is clear, but you should notice a decided difference in force.

Here is another example of the same process and the same effect:

He was a man above the average in regard to his body and in regard to his spirit; and he was, moreover, superior intellectually.

He was above the average bodily, mentally, and spiritually.

Which sentence is the more vigorous in style?

Force in these sentences is achieved by conciseness. You should try to say as much as you can in as few words as possible. For vague words, you must substitute exact ones. For words which lack suggestiveness or for those which are general, you must substitute words which are suggestive and concrete. You may write: "The waves struck the shore with great force." But this does not satisfy you; so you cross out *struck* and *with great force*, and substitute one suggestive term. Thus you write: "The waves lashed the shore." Again you write, "If you have ideas which you have accumulated from your experiences, you ought to share them with others, so that they too may have knowledge." But the same thought may be more concretely expressed: "Let others light their candles at the altar of your knowledge." You may describe a man "whose arms were long and exceedingly thin;" but you save words and express more if you say "his arms were exag-

gerated toothpicks." Good writing, like good living, is a matter of selecting and omitting.

The following six definite suggestions will help you make your writing compact:

1. Think before you write. Make it your purpose to write directly and to say as much as possible in the smallest amount of space.
2. After your composition has been temporarily completed, revise, revise, and revise.
3. Cut out all space-fillers:

As I said before, *Barrack Room Ballads*, written by Kipling, the great English poet, is popular all over the world with boys and girls wherever they attend school.

Contrast the wordy statement above with the following:

Kipling's *Barrack Room Ballads* is universally popular with school boys and girls.

4. Cut out all "vain repetitions." Repetition may be desirable to emphasize a point; but such statements as "My company was *totally annihilated*," and "I was *powerless and unable* to find out why all was so *still and quiet*" are superfluous restatements which merely fill space and destroy force.
5. Cut out all high-sounding phrases and substitute simple ones. Why say, "Mr. Davidson had been ground into the dust by penurious circumstances," if you mean, "Mr. Davidson was extremely poor"?
6. Cut out words which suggest little, and replace them with words which suggest much.

"The rain was *beating* on my window" is good.

"The rain was *drumming* on my window" is excellent.

"The scouts *moved on* to city hall *like experienced soldiers*" is good.

"The scouts *marched* to city hall *like veterans*" is better.

"Memory is continually *storing up the experiences of life*" is not half so vigorous and suggestive as "*Memory is a storage battery*."

"A strong will is *the driving force which gives power to our minds and bodies*" lacks the forcefulness of "*The will is a mental and physical engine*."

Of Napoleon, Victor Hugo wrote:

He was *grand, gloomy, and peculiar*. He sat upon his throne *like a sceptered hermit, wrapped in the solitude of his own ambitions*.

Made *dizzy* by his own power, *drunken with his own success*, he attempted to *bestride* the world *like a colossus*.

Such a passage is like an etching. It omits the non-essentials; every detail conveys meaning. Let this be your ideal in trying to express yourself forcefully.

Self-Test:

I

What does "being concise" mean to me? What other expressions can I use to designate the same idea? Is there danger that I may write too concisely?

Learning to Omit:

• Make the following sentences more direct and vigorous by omitting every word which does not contribute to the main idea:

1. ~~If you will permit me, I should like to say that,~~ in my opinion, ~~what you have done~~ (I mean what you have actually accomplished) should be more highly valued than it is.
2. ~~In a recitation, that is,~~ when we answer questions in class, we should ~~try to~~ speak on points involved in the questions; ~~in my opinion, moreover,~~ we ought to answer as completely as possible.
3. I think that games are not only activities which are enjoyable and give us pleasure; but they are also activities which are educational; that is, to be more specific, they train our bodies and our minds and that which, for want of better words, we call our spirits.
4. I should like to state to you my opinion, which, according to my way of looking at the matter, is that we give altogether too much weight in modern times to the problems of our day; that is, to temporary problems.
5. It seems to me as I consider the situation, thinking it over very carefully, that there is a tendency to overlook, and not fully appreciate the value of, some of the so-called "outside activities" which we carry on outside of our classrooms.
6. I hied me to my nocturnal abode where I pulled the draperies of my couch about me and lay down to pleasant dreams.
7. Of course, standardizing this is all right; but, well, you know very well, if you think things over and consider them carefully, that the trouble with standardizing is that it tends to make us all just alike; that is, it cuts us all according to a pattern.
8. In my opinion, I think that Shakespeare is great as a writer

do.

of drama because he wrote interesting plays, literature which is enduring, and because he described characters which reveal the points which are good and the points which are bad in all of us.

9. My dear Mr. Jones:

You want to know why I should be considered a candidate for the position which you offer. Well, if you will permit me, I should like to tell you why in my opinion I am qualified to do what you want. I shall do this as briefly as possible.

10. As I think over the criticisms of all of the themes which I have written in the past, I believe, as I recall them all, that one of the most sarcastic comments implying that I used too many words was this one; namely, "Sail on and on and on!"

Self-Test:

2

State the six suggestions for making composition more compact given in this section. Which seems most applicable to the conversation which I hear?

Finding the Most Suggestive Word:

The underlined words are clear, but they are not so definite nor so descriptive as they might be. Find words to substitute which are "packed with meaning."

1. He walked swiftly toward me with a troubled look on his face.
2. My writing is not very easy to read. *legible*
3. This is a fine story, full of good incidents; it is well written. *from letters*
4. The water passed over the stones with great rapidity and in great volume.
5. The theatre was very old and worn out; it was, moreover, too brightly decorated for those of us who like plain surroundings.
6. The character represented was a playful but slow-thinking fellow.
7. The storm was accompanied by a strong wind which made the trees near my house bend over as they tried to resist the disturbances.
8. As a result of the meeting with Mr. Dodge, I was very thoughtful, for what he said meant that I could not take the vacation which I had expected.
9. At eight o'clock, I quickly gathered up my credentials and

went as fast as I could to his office, hoping that I should be the lucky one.

10. There I lay for hours, thinking quietly and now and then slowly turning a page of my book, as I enjoyed the peaceful atmosphere about me.
11. He was a good-natured fellow who always made firm friends wherever he lived.
12. O, yes, it is a good game; but I do not play it so enthusiastically as I do tennis.
13. Tell me without delay just about what you want to know.
14. The bell rings slowly; my thoughts move rapidly.

Self-Test:

3

Can I find five sentences from my own writing which could be made more forceful by the application of the suggestions given in this section? How might they be revised?

Learning to Substitute:

"The dull lights made me look pale, weird, unearthly, and mysterious." This is not bad description, but try to state the idea more specifically and concisely. "The dull lights made me look like a ghost." Copy and then try to make each of the following exercises more compact and more suggestive.

Do not write in this book.

1. He was above the average in height, weight, and bulk — a massive person with huge head and limbs.
He resembled a
2. The tiny lights shone through the darkness, going on and off with never-ceasing regularity.
Like ~~lights~~, the tiny lights ~~shone~~ through the darkness.
3. The great engine, huge and ferocious in appearance, belched fire and smoke as it came toward me.
The great engine raced toward me like a ferocious ~~animal~~.
4. The movements of the tree were slow and gentle. Its branches were graceful and delicate. It was fragile, but beautiful in form and coloring.
Beautiful in form and coloring, the tree seemed ~~fragile~~.
5. I never had noticed the beauty of the bridge until I suddenly stood before it in the early spring.
A ~~road~~, the bridge stood before me.

6. Tall and tapering spires could be seen above the low-roofed houses
Like, the spires rose above the low-roofed houses.
7. Have you ever seen a type of tree which is tall, impressive, and graceful, but suggestive of great power, with branches that grow up and out as if nothing could keep them down? Dr. Thompson was like that.
Dr. Thompson was an, powerful and indomitable.
8. The picture suggests peace, quietness, and meditation, making you feel as if something beautiful were about to appear.
The picture suggests the mood of (or, makes you feel as you do at).

Self-Test:

4

Bring to class a dozen words which seem unusually exact and suggestive. Use each word in a short significant sentence.

Few Words -- Much Thought:

Speak (or write) briefly on one of the following topics, trying especially to make what you say compact and vigorous. Think about your topic. Write a rough copy, composing freely and rapidly. Now do the real writing. Cut, edit, and substitute until every word and phrase is telling.

Topics:

1. What Next?
2. Tradition
3. The Value of Debating
4. What Is a Good Executive?
5. Now It Is Time to Stop
6. What We Ought to Learn about Learning
7. Our Greatest Modern Need
8. Why School Societies Are (or are not) Valuable
9. When You Read a Book
10. More Walking, Less Riding
11. Tact
12. Humor in a Dull World
13. Just for the Fun of It
14. Great Moments
15. Laughter as an Index of Character
16. Things We Never Learn
17. If I Were Prime Minister
18. Only Yesterday

How could I have made the theme written for assignment 4 more forceful?

C. Force from Concreteness

Do I habitually illustrate my remarks with what I have seen, heard, read, thought, imagined, experienced?

Illustrate for clearness!
 Illustrate to arouse interest!
 Illustrate for conciseness!

Where have you heard such advice before? Throughout the book, of course, for it is difficult to discuss any phase of good writing without urging the necessity of concreteness.

Examine these two sentences:

I wish, I can, I will are *trumpet notes* of victory!

There is a difference between optimism and stupidity. The man who falls from the top of a skyscraper and cries confidently as he drops past the twentieth story, "Oh, well, I'm all right so far!" is not an optimist; he is an idiot!

Take from these sentences the illustration of the foolish man and the image-making term "trumpet notes," and what have you left? Only general statements with little in them to interest or impress the reader.

The influence of illustrations in making your style forceful is seen, too, in such striking paragraphs as the following:

1. You hear great numbers of people speak of liberty as if it were such an honorable thing. Far from being that, it is an attribute of the lower animals. No human being, however powerful, was ever so free as a fish. There is always something that a man must or must not do; a fish may do what he likes. A butterfly is more free than a bee; but you honor the bee more just because it is subject to certain laws which fit it for orderly function in bee society. Throughout the world, of the two abstract things, liberty and restraint, restraint is always the more honorable. — John Ruskin.

2. How we throw light upon the experiences of daily life makes a difference in what we see. The great sculptor French completed a bust of Abraham Lincoln and placed it in the Lincoln Memorial at Washington. Light was thrown upon it from one angle, and astonished onlookers beheld the face of the devil. The light was changed and changed again, until there

was shown what the artist had intended — the kindly, thoughtful, idealistic face of The Great Emancipator. What we get out of life depends upon how we light it.

3. The field of Waterloo has at present that calmness which belongs to the earth, and resembles all plains; but at night, a sort of visionary mist rises from it; and if any traveler walks about it, and listens and dreams like Virgil on the mournful plain of Philippi, the hallucination of the catastrophe seizes upon him. The frightful June 18th lives again. The false monumental hill is leveled; the wondrous lion is dissipated. The battlefield resumes its reality. Lines of infantry undulate on the plain; there is furious galloping across the horizon. The startled dreamer sees the flash of sabres, the sparkle of bayonets, the red light of shells, the monstrous collision of thunderbolts. He hears, like a death groan from the tomb, the vague clamor of the phantom battle. — Victor Hugo.

Read these passages thoughtfully to yourself. Read them again, aloud. What is it that gives them their fascinating force of style? No one element, to be sure; but if you will remove from them all picture-giving phrases, all examples, all exact and suggestive words, you will agree that no small part of their power lies in concreteness.

Self-Test:

1

What besides force does concreteness add to my writing? Review section G, Chapter VI, page 118.

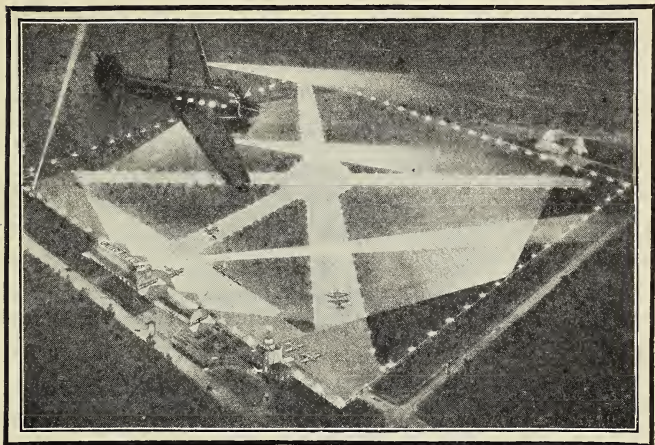
Telling an Incident Forcefully:

Write about two hundred words of narrative relating an experience. Think the experience over carefully, recalling exactly what happened. Now make a rough copy of your story. Revise, paying special attention to the words and terms used to describe each incident. Let them be definite, suggestive, picture-giving. In addition to making the class *know* what happened, try to make them *see* it and *feel* it.

Self-Test:

2

Which of the paragraphs quoted in this section seems especially noteworthy for vigor of style? Quote from the paragraphs concrete items which contribute to force.



Aeronautical Chamber of Commerce of America

LANDING FIELD AT NIGHT

Can you put this picture into words?

Picturing Forcefully:

Read several times the quotation given in paragraph 3 on the opposite page, until you “get the flavor of it.” Now try to recall some place you have visited — Niagara Falls, a cave you have explored, an old house you have inspected, a barn in the loft of which you played when you were small. If you cannot recall an interesting place, find something engaging to describe in your town, city, school, or home. Write your description, trying to make *others* see what *you* see. Put your description aside for a while. Then rewrite it. Try especially to make it concrete; that is, try to call up images in the minds of your readers or audience.

Self-Test:

3

Can I find in my own writing three sentences which are abstract? Can I now express the same ideas concretely?

Explaining Forcefully:

Too many of the explanations we hear and read are anemic and underfed. They need to be energized by forceful examples that will impress the reader as well as inform him. Here is a

challenge: Can you explain something to the class — how to do something, how to make something, how to go somewhere, how to gain some desired end — so that you will interest and impress your listeners? In order to succeed, you must think over carefully what you want to say. Above all, you must be a good workman. Try to express yourself directly; try to be compact; try to be interesting and forceful as well as clear. Every time you make one example take the place of three or four general statements, you will be on the trail of such composition.

Self-Test:

4

Find and prepare to read aloud to the class a short paragraph which is noteworthy for vigor of style produced through concreteness.

Arguing Forcefully:

All of us have something which we firmly believe. What do *you* believe? What belief have you that you would like to get others to agree with? Start by getting this conviction clearly in mind. Now plan what you want to say. Put this plan aside for a while; then come back to it and write out your argument. Finally, go back over it and see if you have fallen into the habit, which most poor arguers have, of quoting dull facts and statistics. For these quotations, substitute illustrations from your own experience. Use as many of these illustrations as you can think of which will lead your audience to say, "That's right! I agree with you!"

D. Emphasizing What Is Important

Do I know what important ideas I want to impress before I start to write? Do I so arrange and compose my material that these ideas are properly emphasized? Does the reader know unmistakably what I wish him to remember?

Have you ever noticed that some writers leave you with a vague impression of many ideas, none of which you retain as important? You pick up a short story, or an essay, or a brief description. They are all very interesting, but there is nothing which stands out. Each word and phrase follows logically after the other, but there are no hilltops which rise above the landscape of thought. Such writing reminds you of a view

over a desert, in which you see much, but little which seems important. In contrast you turn to such a passage as this:

In the twentieth century, war will be dead; the scaffold will be dead; hatred will be dead; dogmas will be dead; man will live. He will possess something higher than all these — a great country, the whole earth; and a great hope, the whole heaven.

Whether or not you share this writer's optimism, you must be impressed by what he wants you to believe: scaffolds *dead*, hatreds *dead*, dogmas *dead*. And what shall be substituted? *Great countries, great hopes, a whole earth, a whole heaven*. So insistently are ideas repeated, so carefully are they built up to a climax, that you cannot avoid seeing and retaining what is important. How may such emphasis be gained?

First, place what is important where it will attract attention. Where is that? Answer the question yourself by noticing these examples:

1. John, my friend, came into the room.
 Into the room came my friend John.
 Into the room came John, my friend.

Which of these sentences most strongly calls your attention to the word *John*?

2. However, the book is interesting.
 The book is interesting, however.
 The book, however, is interesting.

In which of these sentences is the word *however* the least conspicuous? Don't you find that eyes and ears are most strongly attracted to the words placed first or last in sentences? Experiment a little, and you will see that these are the strong, the emphasizing positions.

Similarly an idea placed at the beginning or at the end of a paragraph takes on added importance. Read the following quotation thoughtfully:

Justice is as strictly due between neighbor nations as between neighbor citizens. A highwayman is as much a robber when he

plunders in a gang, as when single. A nation that makes an unjust war is only a great gang.

Now close your eyes and recall what you have read. Has not your mind retained that last sentence, "A nation that makes unjust war is only a great gang"? But put that sentence in second place and conclude with the illustration. Your attention will be attracted much more emphatically to what was said about the highwayman.

There is still another way of emphasizing ideas by placement. You may put the important idea in the independent clause, the principal part of the sentence. For example, suppose that you want to make two statements: (1) I went to New York; (2) I saw grand opera for the first time. Now, suppose you desire to emphasize *your* first time at grand opera. By subordinating the first item, you emphasize the second: "I saw grand opera for the first time when I went to New York." On the other hand, if you place the thought about going to New York in the independent clause, it immediately becomes more emphatic: "I went to New York, where I saw grand opera for the first time." Likewise, if you write, "Mr. Smith, who is my friend, coaches our plays," the item which stands out is the fact that "Mr. Smith coaches our plays." Notice the change in emphasis in the sentence, "Mr. Smith, who coaches our plays, is my friend."

Repetition provides a second means of emphasizing what is important. Repeating ideas because you think carelessly or because you merely want to fill space leads to monotony and incoherence. Repetition skillfully used, however, is an important means of emphasis. It is this device which Victor Hugo used in the paragraph quoted above showing that dogmas and hatred must pass away. It is repetition which leads you to think of the unusual importance of work when a writer says:

Work creates happiness. Work creates wealth. Work creates a good mind and a sound body. Work is a basic factor in all

of the activities and aims of life. For those who want success, there is no substitute for work.

Finally, you may emphasize ideas by arranging them in the order of their importance. Nothing is so unemphatic as "downhill composition." "I conquered, I came, I saw." "The spirit, the mind, the body are important elements in human beings." Are these vigorous expressions? Do they emphasize items in proportion to their importance? Notice the difference when you write, "I came, I saw, I conquered." "In human beings the important elements are body, mind, and spirit." Always work toward the more important idea. Never permit the reader to feel "let down." Which of your ideas are the most important? Which are the most difficult to grasp? Which are the most interesting? Build up to these as a climax.

Notice how the thought in this brief but forceful paragraph marches straight on and up to a main point:

Let well enough alone is a foolish motto for anyone who wants to get ahead. In the first place, nothing is "well enough" if we can do better. There is an old Spanish proverb which says, "Enjoy the little you have while the fool is hunting for more." We ought to turn this proverb upside down and make it read, "While the fool is enjoying the little he has, I will hunt for more." A life is never complete.

In conclusion, let us look back. The question you have been considering is this: "How can I make my writing more impressive, more forceful?" Four suggestions have been given: Be direct; be concise; be concrete; emphasize what is most important. These are valuable aims for any writer to have in mind as he thinks, composes, and revises.

Self-Test:

I

Define the word *emphasis*. State the specific suggestions for emphasizing an idea which have been given in this section.

Learning to Place Ideas:

Rebuild each of the sentences on page 176 in at least two different ways. Be able to tell which ideas are emphasized by each sentence you write.

1. On my birthday my father gave me the gold watch which you see.
2. He accounted for his success by his ability to concentrate, a valuable attribute in modern life.
3. Notwithstanding popular misconception, Shakespeare was a practical dramatist, who wrote to entertain his audience.
4. As you know, quality rather than quantity is our ideal.
5. Moreover, because I can play it throughout life, tennis is my favorite sport. (Bury the connective *moreover*.)
6. As he looks in his mature years, Dr. Miller's picture is the frontispiece of that book.
7. As you study emphasis, what comes first and what comes last in a sentence will seem increasingly important.
8. However, I cannot grant your demands, which are unreasonable. (Bury the connective *however*.)
9. When you look carefully at a portrait, you will observe one dominant thing which attracts your attention.
10. Although we may learn much by imitation, originality is best developed by thinking and experimenting.

Self-Test:

2

Bring to class sentences to illustrate the four suggestions for gaining emphasis. Have two sentences for each suggestion. Read them to the class for discussion.

Subordinating the Less Important:

Here are some statements, seemingly of equal importance as they are arranged. Combine each pair of statements in one sentence, placing one idea in subordinate construction. The remaining idea will then be emphasized by being made the principal statement.

1. *A Tale of Two Cities* is a novel. It was written by Charles Dickens.
2. I shall go to London this morning. I shall take the ten o'clock train.
3. His real name is Robert. However, he is called "Mike."
4. I shall go by trolley. I have no objections to traveling in a bus.
5. I know her very well. I cannot recall her name.
6. There is still a place in the world for maturity and old age. Creative and enthusiastic youth has much to do in the world.
7. The snow has lain on the ground for two months. It is now melting fast.

8. The old inn has uneven floors and low ceilings. It was built in 1764.
9. The library has been kept too warm. The leather bindings on the books are crumbling away.
10. A pile of bricks lay in the street. The front of the building has collapsed after the fire.
11. Apparently no one owns the poor dog. He has been roaming the neighborhood for weeks.
12. We emphatically do not like him. He is pompous and unapproachable.
13. A storm had been gathering for hours. Now it broke.
14. The train was late. We had to wait an hour in the station.
15. Where have the books gone? They were here yesterday.

Self-Test:

3

Can I find in my own composition three or four sentences which could be made more forceful by applying the suggestions given in section D? How could I revise them?

Emphasizing by Repetition:

Construct sentences containing at least eight of the following expressions. By repetition, make the reader conscious of their importance. For example, take the expression *by observation*. "By observation we learn to imitate; by observation we learn to think; by observation we learn wherein others have failed and thus escape failure ourselves."

- | | | |
|-------------------------|-------------------------|----------------------|
| 1. Who Is Industrious? | 6. Money | 11. Who Can Smile? |
| 2. Orderliness | 7. The Unselfish Person | 12. Books |
| 3. Playing the Game | 8. War | 13. Obedience to Law |
| 4. All Work and No Play | 9. The Airplane | 14. Emphasis |
| 5. Youth | 10. A Good Movie | 15. Getting By |

Self-Test:

4

Comment on the "use and abuse of repetition." How can I illustrate "building to a climax"? If possible, find and read to the class a short paragraph in which all of the sentences emphasize an important idea which comes at the end of the paragraph.

Arranging in Order of Importance:

Arrange the following ideas so that they build up to a climax of thought and interest. Study their values. Seek out those which will make the strongest impression as they are read. Put these items last and build up to them.

1. I whispered; I called; I yelled frantically; I raised my voice slightly.
2. Happiness, money, friends were what life gave him.
3. His motto was "Not to yield, to find, to seek."
4. The address was inspiring, entertaining, and informative.
5. Go at your work with determination; make a start now; have faith that you will succeed; never say die and always keep smiling.
6. A mountain, like a human being, has its life divided into three parts: maturity, youth, and middle age.
7. The great historian portrays life truly, clearly, entertainingly.
8. We must be undaunted, uncompromising, and decided.
9. I disapprove of what you say; I condemn your attitude; I deny the soundness of your position.
10. Vulgar, commonplace, trivial, the book seemed to me.

Self-Test:

5

Summarize briefly what has been said in this chapter about forceful writing. Why is forceful writing effective?

A Practical Project:

Making use of some practical problem of your own, apply the knowledge you have gained in studying emphasis.

Examples:

1. Imagine that you are writing to someone with whom you desire an appointment. Emphasize as strongly as possible something which you do not want forgotten.
2. Imagine that you are talking to a group of people who are to do something for you. You are instructing them. Make sure that your instructions are not forgotten.
3. Imagine that you are speaking to a group of people — at the Y.M.C.A. or at some club to which you belong. Try to stress and "drive home" your principal points.
4. Write a short argument, taking care that your principal contentions are emphasized. Try to apply all you have learned about vigorous writing, especially about emphasis.

Have I merely learned facts about forceful writing, or have I tried to apply them and establish a habit? From the standpoint of directness, conciseness, concreteness, and emphasis, what are the strong and the weak points of my composition?

X

USING ENGLISH TO ARGUE

A. What Is Meant by Argument?

In what ways do arguments differ from stories, descriptions, explanations? Are most of my so-called arguments really unsupported assertions? Is there any value in learning how to argue convincingly?

Have you ever heard a dialogue similar to this one?

Bob: "That book isn't any good; I don't like it."

Kate: "Of course it's a good book; look who wrote it."

Bill: "You wouldn't know a good book if you saw one. Bob's

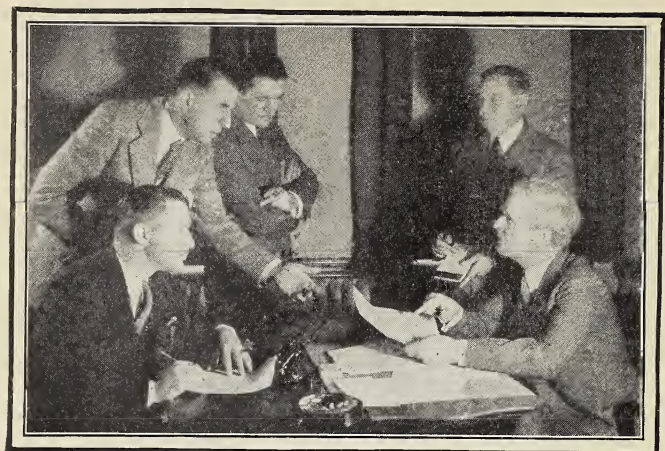
right. That book is no good. It's about China, and I don't like Chinamen."

Kate: "Well, I know what a good book is, and I'm telling you that it's good. You two haven't had a course in literature yet."

Bob and Bill, in unison: "Maybe you know something about it, but we can't see it. That's all."

A good deal of talk such as has just been quoted is mistakenly called argument; but it is not argument. It is mere assertion of opinion. Arguments are statements supported by proof; that is, by facts and reasons. When you argue, your aim is to convince and persuade someone. You are not merely narrating, describing, or explaining. Your purpose is to influence people to agree with you or to support the policies which you advocate. Every time you have said or written, "In my opinion this is true because..." or "I think that this is true because..." you have been arguing, *provided* that you have supported your assertions by facts and reasons.

Good argument, therefore, is fundamentally sound reasoning. Much shoddy reasoning is current in the world. This you ought to learn to recognize. Then you will not deceive yourself or be deceived.

*Underwood and Underwood*

“BUT, SIR, HERE ARE THE FACTS”

I

Self-Test:

What is argument? Why is the dialogue quoted above not argument? What is the purpose of argument? By what means is this purpose accomplished?

Recognizing an Argument:

- I. Can you distinguish between argument, which is assertion supported by evidence, and mere expression of opinion? Or between facts which support an assertion and those which do not? Examine the following groups of statements and try to decide which are arguments. You may have to argue to convince the class that you are right!
 - a. Diamonds are a good investment. I like to wear them. Others like to look at them. I look well in them. They are hard and will cut glass.
 - b. Diamonds are a good investment. They are rare. The supply of them is limited. Many people like to have them. They are often used in engagement rings.
 - c. Diamonds are a good investment. The supply of them is

carefully controlled. The market is not likely to become overstocked. They are compact and can be safely kept at small expense. There is always opportunity to sell them. They are constantly increasing in value.

- d. Owners of dogs should be required to license them. I know that dogs should be licensed. Father thinks that dogs should be licensed. I know two aldermen who believe that licenses are legal. The mayor said a few days ago that the city must have a dog tax.
 - e. *War Fever* is a book which should be in every library. Many people like it. It is exciting. There are many thrills in it. Some people whom I know think that it is the best book they ever read.
 - f. *War Fever* is a book which should be in every library. It is a vivid picture of the horrors of war. It goes far to convince the reader that war should be avoided. The leading characters are wholesome. It would be difficult for any person to receive harm from reading the book.
 - g. The government should provide unemployment pensions. I think that it would be well for men to be sure that they would always have an income. The government has plenty of money. All the leading men in town are in favor of unemployment pensions.
 - h. Mother should give me a wrist watch for Christmas. My friends all have them. I want to be in style. Parents who are generous always give their children what they want. I should take good care of a watch if I had it.
 - i. Our section of the city should have increased protection against fire. The single station we now have could not fight a serious fire. It would take other companies at least twenty minutes to reach the farthest part of our section. These companies may be held up even longer if they are blocked at the railroad crossing.
 - j. *Courage* is not a good book. It took me a week to read it. I do not care for stories about Africa. It is not very exciting. It contains much description.
2. Bring to class two carefully worded subjects suitable for *you* to use in presenting an argument. Remember that a suitable subject must be adapted to *you* and to *your audience*. Choose subjects in which you are interested and about which you have knowledge. They should also be subjects in which your

audience will be interested. Remember also that a subject for argument should be a contention, an assertion that something should be done. It should contain only *one* proposal. It should be stated affirmatively. You need not rush away to the library to find a subject; choose one which you and your friends discuss every day.

Self-Test:

2

By what different means can facts be presented in an argument? What can be gained by learning to argue effectively?

Making Previous Training Contribute:

Much argument, especially that of high-school pupils, becomes deadly dull. You can avoid being dull if you will follow two simple directions: First, choose a subject about which you have something to say; or, if you must argue on some other subject, study it until you know as much as possible about it. Next, remember that your audience will be moved fully as much by what you make them *feel* as by what you make them *think*. Here is your chance to use brief, vivid descriptions and narratives which present your facts in such a way that the audience will *see* and *feel*. Argument must be logical; but it should be a stimulant, not an anesthetic.

Choose one of the subjects which you submitted as suitable for you to use for an argument, or a better one if you are not satisfied with those. Then prepare your argument. First, explain clearly and completely, but concisely, what your subject means. If possible, tell a little about the history of your subject, showing how it has become interesting and important. Then, as briefly and interestingly as you can, try to lead the class to think as you do. If you try hard to be clear, definite, persuasive, and interesting, "the meat of your argument" will be liberally salted with illustration, bits of narrative, and description. Use what you have already learned.

In what way have I changed my idea of an argument? Did I succeed in convincing my audience? Did I really prove my statements? How could my argument have been improved?

B. Some Curious Substitutes for Reasoning

1. Letting Wishes Grow into Reasons

What is a reason? Could I give reasons why a man should be elected to office, even if I exceedingly disliked him? Do I believe that "he was lucky" is a good reason?

"Good argument is, fundamentally, sound reasoning." If this statement is true, the study of argument should lead you to understand the methods of reasoning. These methods will be discussed a little later. First,

however, it will be interesting to examine some of the substitutes for sound reasoning which are very frequently encountered.

Would you assert, "I believe this because I want it to be true"? Of course not. Yet you do practically this very thing every day, unless you are a very unusual person. Many convictions, the beliefs which seem very true, are only "grown-up wishes." Quite unconsciously you believe what you *wish* were true. Such a process is called by the psychologists *wish fulfillment believing*.

For example, is it true that we are born free and equal? Are you exactly like every other person in the world, with the same abilities, the same appearance, the same opportunities? Or is it true that everyone could be a good (athlete, musician, linguist, mathematician) if he would work hard enough?

If you are going to play the game fairly, and try to reason clearly, you must be honest with yourself. Giving up some of your pet wish-beliefs will be like having a tooth extracted, with this difference — you cannot take gas while the job is being done. Try to see the humor in the situation. All people, old and young, are very much alike in cherishing wish-reasons.

Self-Test:

What is meant by wish-fulfillment believing? Can I think of some widely held belief which is a good example? Can I think of an example from my own beliefs?

Hunting Wishes That Became Beliefs:

On a piece of paper write the numbers 1 to 10. Then read the following statements rapidly, and write Yes or No after the corresponding number on your paper, indicating whether you do or do not believe the statement. Work rapidly; try to catch your *first* reaction.

Do not write in this book.

1. A slow student usually gets as far as a fast one.
2. A mystery is just as profitable reading as any other book.
3. "Gentlemen Prefer Blondes."
4. Neatness is just fussiness; it doesn't amount to anything.
5. A pupil should be graded on effort, not on examinations.
6. Being a good speller doesn't get you anywhere.
7. Some people fail just because they are unlucky.
8. Women have not so much physical endurance as men.
9. Experience on the athletic field is more valuable than that gained in the classroom.
10. Personality is more significant in life than knowledge.

Why did some of these statements seem true and others false? Examine your opinions carefully. Can you find that your first decision was in any case influenced by what you would like to believe? If, on reading the statements a second time, you change your decision, write another Yes or No after what you have already written. Then write the reasons for your change of opinion in this form: I should like this statement to be true because I On careful consideration, however, I can see that it is not true because

Before discussion of the questions in class, take a count on each question to see who decided Yes or No on first reading.

2. Finding False Reasons

A first cousin in this process of wish-fulfillment is *rationalizing*. Frequently you wish to conceal, sometimes even from yourself, the real reasons for beliefs or conduct. At such times you substitute reasons which to you sound convincing. This process is called *rationalizing*, which might be briefly defined as finding false reasons.

Suppose that many of your friends are going on an excursion

and that you know you should not spend money in that way. Do you ever say, "I don't feel very well; I think I'll stay home," or "I don't care for that kind of trip," when these "reasons" are not true? That is, do you offer yourself reasons which are false, but which would be good if they were true? If so, you are rationalizing.

Social convention permits you to withhold from your friends the real reason for not joining them. If you wish, you may offer them a conventional excuse. But you must say frankly and courageously to yourself, "This is a pleasure which I must not afford." Whenever you find yourself in an unpleasant situation which you cannot avoid, but from which you would like to escape, beware! Think honestly; do not rationalize.

Watch for rationalizing in advertising or other forms of sales literature and in campaign speeches. In fact, expect to find rationalizing in any kind of persuasive writing or speaking, especially if the writer or speaker has something vital at stake. Is his *real* reason for persuading you, "I can profit by this"?

Remember the caution expressed in section one: Keep your sense of humor as you observe yourself and others. Discover the fun of noticing how you think!

Self-Test:

I

What is meant by rationalizing? Why is it to my advantage to detect rationalizing in myself? In others?

Detecting Unreasonable Reasoning:

Here are a number of statements which are often given as reasons. Perhaps you have given some of them yourself. On your homework paper write the real reason for which the false reason given has been substituted.

1. *a.* It is better not to spend too much time on studies. People do not like bookworms.
- b.* I can't do that work tonight; I must have a little recreation if I am to be healthy.

April 25/45 snow and 90°
at 8 A.M.

- c. I never do like people who are always right; they aren't human.
 - d. Motion pictures are far more valuable than books; it's much better to see a picture than to read.
 - e. Marks don't mean a thing. I don't care what marks I get.
 - f. Mother doesn't understand me; I'm sure she was never young.
 - g. A boy ought to be allowed a license to drive when he is fifteen. Driving is excellent training in co-ordinating the mind and the body.
 - h. I don't wear blue because it is such a pale, characterless color. I can't understand why people wear it.
 - i. I'm always unlucky on tests. I study all the important points, and then the teacher asks a lot of questions about things that are unimportant.
 - j. I don't believe this stuff about rationalizing. I've never rationalized in my life.
2. Find two examples of rationalizing. State to the class the circumstances under which the false reason was given.

Self-Test:

2

Why should I expect to find rationalizing in the reasoning of adults? What is often at least part of the real reason why people try to persuade others to believe or to buy?

Detecting Rationalizing in High Places:

Such rationalizing as has been discussed in the previous assignment seems harmless enough. If finding reasons which "sound good" were never carried beyond excuses to save people's feelings, rationalizing would not be so tremendously significant as it actually is.

Rationalizing enters into matters of greater importance, however; it influences families, states, nations. Whenever a person is arguing vigorously for some policy which would be *materially to his advantage*, examine his reasons carefully. They may be genuine, but they may be only a cloak to hide the reasons which he does not express. Probably you will find enough truth to make the falsity difficult to detect.

Write a very good reason which the maker of each of the following assertions may have had but did not express. Two of the assertions are intended to be genuine reasons. If you can detect

them, place the word "Genuine" on your paper and prepare to say why you consider the reason a genuine one.

1. *a.* An absolute monarch says, "Kings rule by divine right. It was never intended that the unintelligent rank and file of men should be permitted to control their fellows."
 - b.* A well-to-do man, asked to contribute to a charity, says, "I do not believe in giving to charity. Giving men what they have not earned ruins their self-respect."
 - c.* The wife of a man who has never been able to hold a steady position says, "Men do not appreciate my husband. He is too intellectual and too fine to be appreciated properly."
 - d.* A doctor says to a patient, "You are badly run down. You must take a vacation, or you may die within a few months."
 - e.* Another doctor, stockholder in a sanitarium, says to his patient, "You are badly run down. You should take regular exercise and follow a carefully regulated diet. My institution might do wonders for you."
 - f.* A manufacturer argues, "Free trade is absolutely wrong in principle. It is certain to lower the standard of living in Canada."
 - g.* An older man says to a younger one, "You should prepare yourself as well as possible for the occupation or profession to which you aspire. Other factors being equal, the man who is best prepared has an undoubted advantage."
 - h.* An older man says to a younger one, "Don't listen to the advice of those who say that ability counts. What really counts is pull. Make your friends. Then depend upon them to help you."
 - i.* A pupil at school writes to his parents, "This is not the sort of place you would want me to be in. The discipline is so strict that a fellow doesn't dare stir without asking permission. The instructors are heartless. The work is so hard that I'm staying up late at night to get my assignments done, and I know that my health will suffer."
 - j.* A railroad advertises, "Service on this branch will hereafter be limited to two trains a day. We find that in this way we can offer better coaches, trains at hours more convenient to the majority of our patrons, and in general a higher type of service."
2. Examine statements by public officials, advertisements, an-

nouncements of any kind which may be available. Collect examples of what seem to you rationalizations. Read them to the class.

3. *Believing in Luck or Chance*

You have already discovered that a favorite form of rationalization is the expression, "Oh, he had all the luck!" Lady Luck carries a tremendous burden of responsibility. A little straight thinking about the element of luck in human affairs is sadly needed, for very few things in this world happen purely by chance.

To the scientist and mathematician, there is little chance; their world is one of law. To the gambler, all is chance; he is lucky or unlucky. What is the result? Gambling devices of all types are worked out by the mathematician. He knows that the device must win for the owner many times more often than it loses. Against this certainty the gambler pits his belief that perhaps he will be lucky. The device is so arranged, let us say, that the gambler wins once and loses a hundred times. Is the gambler logical when he believes in luck? Be certain of this: Though a few people win by trusting to chance, mathematical law shows that the chances of losing are many times greater than the chances of winning.

Chance is held responsible, too, for many happenings which should properly be ascribed to character. Take the simple matter of a recitation in school. Suppose you "just happen" to be asked a question on a part of the lesson which you "just happened" not to prepare. Now do a little honest thinking. Is chance fundamentally responsible, or are *you*? There is a factor of luck in the situation, but can you blame luck for what lay within your own control? If you are like most human beings, you may want to squirm a little before you give an honest answer. Just now, however, you are considering the subject of straight reasoning. What is the *reason*? Don't rationalize!

Self-Test:

Summarize in three or four sentences what has been said about the place of chance in human affairs. Do I believe in chance? Give an example of something which "just happened." Then come back to the example after thinking out the problems below.

Hunting for Chances:

In the following situations, point out those which happened purely by chance, in such a manner that the individual had no control of the situation, either through what he had previously done — that is, because of his character — or through what he might have done at the time.

1. *a.* A man who is subject to spells of dizziness and who knows of his physical weakness is seized by one of these spells when he is driving an automobile. He strikes and kills a man. He is arrested. If you were the judge, would you accept his plea that he is not responsible because he just chanced to be ill at the time?
- b.* A man is driving an automobile on a city street. A bit of metal falls from a building, shatters the windshield, and strikes him in the face. He loses control of the car and injures a pedestrian. Should his plea that he is not responsible be accepted?
- c.* The sidewalk in front of a house is covered with ice after a storm. Two hours after the storm has ceased, a passer-by falls and is badly injured. Would you accept the argument of the owner of the house that he is not responsible for the accident, which was just the bad luck of the person injured?
- d.* A gentleman makes a business call on a firm of publishers. During the course of the conversation, the fact develops that a position on the editorial staff is open. The caller becomes interested, meets the directors that noon, and is given the position. To what extent can he ascribe the offer to chance?
- e.* A pupil argues that on an examination containing ten questions, each worth ten per cent, she "just happened" to answer a certain question incorrectly, and so received 60 per cent instead of the 70 per cent necessary to pass. What should you say in reply to her assertion that her failure was due to chance?

- f.* A pupil who has hitherto been honest goes to a room which is seldom visited by teachers. He takes a piece of property not his own. A teacher on an unusual errand, however, comes into the room in time to witness the act. The student is disciplined and complains that he is the victim of bad luck. Do you accept his plea?
- g.* A man's watch runs down. When he discovers that fact, he finds that he has missed an important appointment and failed to obtain a good position. Do you consider him altogether a victim of bad luck?
- h.* A young lad observes that cold weather has snapped a guy wire on a heavy smokestack. He informs the proper officials in time to prevent a costly accident and is handsomely rewarded. To what extent has he been merely fortunate?
2. Give two examples of happenings which may be attributable entirely to chance. Give two into which chance enters, but in which the "lucky" person benefits partly because of his own character.

4. *Shutting Out the Facts*

How many questions there are on which even adults cannot argue calmly! Did you ever observe how many fixed beliefs there are in the world, how many subjects on which men and women will not listen to argument? Very few of us are free from *prejudice*. A certain subject is mentioned, and a light in the mind flashes red, saying, "Stop! I won't listen to reason!" Of course, if the light does not change, there can be no progress.

Some people have prejudices which have arisen because of their experiences; other prejudices exist because people have accepted opinions and beliefs without reasoning. If mankind would cast aside prejudice, human relations might keep pace with scientific discovery. At present, however, thinking on many subjects lags a century or two behind. Civilization is much like a fine automobile being driven with the emergency brake set. The power is there, but the car will not make speed. Man's knowledge is the power; the brake is prejudice.

You may be surprised to find how hard it is to think con-

trary to your prejudices. When you do, you will understand why a consideration of prejudice is related to the subject of reasoning.

Self-Test:

What is meant by prejudice? How is prejudice related to reasoning? Why is it important to reason rather than to accept inherited beliefs? What are one or two of my own prejudices?

Discovering Prejudices:

Prejudices are supported by emotion — feeling — rather than reason. Can you think calmly on the following statements? If you find yourself inwardly crying, "I won't believe that," try to trace your prejudice to its source. Why do you feel so strongly? If all people were to feel as you do, what would be the effect on human progress?

Examine the following statements. Write on a sheet of paper the reasons for or against each one. Discuss them in class.

1.
 - a. Women should, upon all occasions, wear the same clothing as men.
 - b. Men should entirely discard their coats in summer and wear clothing suited to the weather.
 - c. A schedule of athletics entirely intra-mural should be adopted by this school.
 - d. Attendance at school should be required six days per week.
 - e. All students at this school should wear a uniform of a style prescribed and furnished by the school authorities.
 - f. Members of visiting athletic teams should be personally introduced to and entertained by members of the home team for at least two hours before a contest.
2. List as many subjects as you can on which people have strong prejudices. What subjects can you discover on which it is unwise to argue at school? In your home? Can you discover any prejudice which exists in international relationships? If a book were to appear pointing out some unpleasant facts about a national hero of the past, how should you expect it to be received?

What have I discovered about my own habits of reasoning? Should I trust my reasons without examining them? Do I need to examine more carefully the reasons of others?

C. Knowing What You Are Arguing About

Do I sometimes argue without being certain what I am arguing about? Am I careful to learn what another person means before I disagree with him?

Several men in a chat are arguing that the fads and frills of education should be eliminated.

The question is discussed with some heat. One member holds that the fads and frills are vital to the development of a good citizen. Another replies that fads and frills should be studied out of school hours if at all. Still another maintains that fads and frills are unnecessary for the average citizen.

After numerous volleys of words have been exchanged, a listener asks what is meant by "fads and frills." It develops that one speaker means art and music; another means domestic science and shop courses; another means Latin, Greek, and modern foreign languages. This incident illustrates the fact that *the first step in arguing consists in agreeing as to what the argument is about.*

When there seems any possibility of doubt, or when the discussion involves technical terms, explanation is imperative. Consider the statement: Traffic signals should be made uniform throughout Canada. The meaning seems reasonably clear. What, however, is meant by *traffic signals*? Could you be certain whether they are electric signals of alternating color, painted or printed signals along the road, signals given by drivers, hand signals made by policemen, or all of these? Therefore the term calls for definition: By *traffic signals* is meant... In your definition you may designate all these signals, mentioning them by name, or you may name only one kind of signal. Make clear what you mean.

Self-Test:

What is meant by knowing what an argument is about? How is the principle applicable to daily life? Can I state a proposition which would have given the three gentlemen mentioned above a common ground for argument?

Explaining What You Mean:

Define the terms in five of the following statements so accurately that there can be no misunderstanding. Several of these statements are in colloquial language. In class compare the various definitions which may be given. The result may indicate the wisdom of asking, "What do you mean?"

1. Articles written for the school paper should show plenty of punch.
2. The use of make-up by pupils in this school should be prohibited during school hours.
3. A pupil who has plenty of pep should be elected to the office.
4. An adequate number of choice questions should be provided on all examinations.
5. Adequate emergency exits should be provided in all public buildings.
6. All main highways in this state should be surfaced with a permanent paving material.
- *7. All international disputes should be submitted to an impartial board of arbitration.
- *8. Persons who are not in vigorous health should avoid an enervating climate.
- *9. More statesmen and fewer politicians should be elected to public office.
- *10. Only those whose vision is adequate should be permitted to operate motor vehicles on the public highways.

D. Proving Contentions

How should I go about proving a statement? How do lawyers, for example, try to prove that their clients are right? Can any statement really be proved beyond doubt?

"Proving contentions" is a misleading term. In spite of those who tell you, "I have proved conclusively," and "I have demonstrated beyond a shadow of a doubt," it is very seldom that statements can be proved beyond

question. Learn to say, "Thus it seems reasonable to suppose," and "For these reasons I believe." In this way you will become more persuasive and probably will be nearer the truth.

There are, however, some well-tested methods of leading

people to accept your opinions and adopt your policies. In learning these, begin by increasing your respect for facts. Remember that facts are the raw material with which you must work in arguing. Learn to secure them from your own observation and from the observations of others, either spoken or written. Learn to test their worth and truth in establishing a proof. In the law courts this material would be called *evidence* — statements of any kind which appear true because of the experience of those who hear them. It is impossible to argue until you have such material to justify your contentions.

Facts come from three sources:

1. *From personal observations.* A lawyer in court calls witnesses to tell what they have observed. You may be your own witness and give *personal testimony* of what you have seen and heard.
2. *From what others have observed.* Lawyers often call experts to testify from their broad and technical experience. They are "authorities," well qualified to give facts. Thus you may draw upon what has been said or written by people qualified to know the truth about what they assert. In other words, you may use *testimony of authorities*.
3. *From signs, which are indications of facts.* Signs which indicate facts are called *circumstantial evidence*. They are indications which indirectly point to the truth of certain statements. For example, if the stove is warm, this may be a sign that there has been a fire in it. If Sam is carrying a wet bathing suit, this may be a sign that he has been in swimming. Such circumstantial evidence is often very misleading, as you will see when you study how conclusions are drawn from facts. However, an accumulation of such evidence, carefully selected and skillfully applied, will help you to prove your points.

What you have experienced, what others have experienced, signs and indications of the truth — these are types of fact for which you are looking.

Here is a piece of advice, however, which you must never forget: *Always be a little suspicious of what at first you think is a fact.* Question these facts. Think about them. Test them carefully.

Are you sure of what you saw and heard? Have you had the opportunity and training to get the facts? Are you impartial or prejudiced? Are these supposed observations of yours consistent with the observations and experience of others? Sometimes, you know, a person does not see or hear what he thinks he sees or hears.

Is your "authority" trustworthy? Is he a reliable source of information? Is he a trained, reasonable, unprejudiced person? Sometimes the people whom you quote do not know so much about the matter as you do. As you have already learned, people sometimes have underlying reasons for what they write or speak. Printed words are not necessarily trustworthy. A loud voice does not necessarily utter the truth. Examine testimony and opinion before you offer them as facts.

As for signs — the wet bathing suit may show merely that mother forgot to bring it in before the storm!

All this advice is not meant to make you suspicious of everyone's statements or over-cautious in finding evidence for your own arguments. It is intended only to lead you to examine carefully apparent facts that you see, hear, and read.

Self-Test:

I

What do I mean by "a fact"? Why should a person beware of saying, "I have proved conclusively"?

Using Your Own Observation:

Your mind is full of facts — things you have seen, tasted, felt, heard. At least they seem to be facts; and until broader experience shows them to be wrong, you are justified in reasoning from them.

Make this an exercise in examining what you think you have observed. Select subjects which are familiar to you: home, school, personal interests and habits, the daily life of your town or city. Now write twenty statements which you think are absolutely true. For example, "The girls in my school outnumber the boys." Then test these facts: Have you observed accurately? Have you been prejudiced in thinking of them? Will other people, qualified to judge, agree with them?

Self-Test:

2

State five searching tests which may be applied to facts gained from one's own experience or that of other people.

Examining Facts Contributed by Others:

Every time you read a newspaper, a magazine, or a book you find statements which others ask you to accept as facts. In conversation you listen to ideas of all kinds, trivial and important, which you usually accept as facts. Often you go to the library and search for facts about various subjects. These facts you add to your store of experience, and you draw conclusions from them.

The purpose of this lesson is to train you not to believe unquestioningly everything which you read or hear. Be a little critical and cautious. Who wrote or spoke these so-called facts? Was this person qualified by training, opportunity, and experience to know the truth? Does he appear prejudiced, or open-minded and impartial? Has he anything to gain by distorting his facts?

By thus thinking of what you hear and read, you will train yourself to recognize and retain facts for use in reasoning.

Secure from newspapers, magazines, and books ten statements which the authors have presented as facts. As you read each statement to the class, comment on it to show why you do or do not regard it as a fact, to be accepted without reservation.

Self-Test:

3

Where does a person secure the facts upon which he bases his conclusions? Explain what is meant by "testimony." When should I consider a person an "authority," qualified to be believed?

Looking for Signs:

In addition to using facts which you yourself observe and those which other people have observed, you are also justified in reasoning from *indirect evidence*; that is, indications or suggestions of other truths, signs which point to the facts which you want to use. These facts are like the arrow on a roadside marker, which indicates that there is a turn in the road just ahead. You cannot see the turn, but you accept the arrow as a sign that there is one.

Think of ten statements which you believe to be facts. Write them on your paper. Then beneath each write all the signs which point to the truth of the statement. For example:

It must be nearly lunch time.

I am hungry.

The city of Edmonton ~~needs~~ ^{is going to get a} larger police force.

The twelve o'clock class has been in session for some time.

The twelve-thirty train whistled a few minutes ago.

Workers on the building across the street have nearly finished their dinner.

The twelve-forty-five trolley has just passed.

Self-Test:

4

✓ Prepare to support a statement by three kinds of facts. First, justify a statement by a comment from personal experience. Then support it by a fact gained from some other person. Finally, try to prove it by a sign, some statement or observation which indirectly suggests that it is true. These facts will be convincing only when they are justified by the observations and experiences of those who listen.

Getting at the Truth of the Matter:

You cannot prove that something is true if the statements with which you begin are misleading or inexact. The following ten statements are presented to you as facts. Think about them from every possible angle. Who said them? Do they agree with what you know to be true? Did they come from a person who was prejudiced, from one who had something to gain? Did the person have an opportunity to know the facts and was he qualified by training and experience to make the statement? How many of these statements seem to you to be facts upon which you would be justified in making a conclusion?

1. Thirteen is an unlucky number. (Common superstition.)
2. "Tobacco which has been toasted is kind to the throat."
(Radio announcement advertising a popular brand of cigarettes.)
3. To a large degree, Canada pays for imports of goods by exports of scenery and recreation. (From a discussion of Canadian trade.)
4. "The government should prohibit the broadcasting of all unsound political opinion, because it tends to unsettle the ordinary citizen." (From a newspaper article.)
5. "Personal appearance is one of the most important factors in success." (Quoted from an advertisement sponsored by a wholesale clothing firm.)
6. "Motion pictures made in Europe are in every respect inferior to those made in America." (From a newspaper article.)
7. Every time your watch clicks off an hour, some person in the

world is being killed by an automobile. (Recent item in a magazine article; source of information not stated.)

8. "The schools of this country do very little to prepare boys and girls for daily living." (Radio address by a well-known actor.)
9. Canada has been harmed by the policy of protection. (From a panel discussion by high school students.)
10. If you have the best interests of this city at heart, you will return Mr. Reid as mayor. He believes in economy, and will strive to reduce the budget for all civic services. (From a campaign speech.)

Have I learned what is meant by a fact? Am I cautious about accepting as a fact everything I see, hear, and read?

If there is time, contribute to the class statements which you have heard and read which should be tested very thoughtfully before they are accepted as facts.

1. *Using Inductive Reasoning*

a. *Reasoning from Examples*

Where in previous assignments have I been asked to use examples? Did I realize then that I often use examples in reasoning? How do I use examples in reaching conclusions?

Assuming that you have trustworthy evidence, real facts, how can you organize these facts and reason from them to a sound conclusion? There are two ways.

The first method is that which the scientist uses. It is called *inductive reasoning*. By it you organize facts and observations so that they logically lead to a principle. You have probably heard the method used in class many times.

One common form of inductive reasoning is called *generalizing from examples*. You let go a piece of iron; it falls to the ground. You do the same with another; it also falls. You try ten, twenty, a hundred pieces of iron. All fall to the ground when you release them. From your observation of all these examples, you state a conclusion: "Objects of iron released from the hand fall to the ground."

When you reason in this way from a number of examples to a statement of fact which covers them all, your argument is called a *generalization*. Your method is this: 1. Collect the examples. 2. Observe them and find out what is true of each of them. 3. State a conclusion which is true of all of them. 4. Test this conclusion by applying it to all the examples of the sort which you can find.

Here is the process applied again: You are wondering what effect school plays have upon those who have taken part in them. 1. You collect examples; A, B, C, D, E, and F have taken part in school plays. 2. Some have had large parts; some have had small ones. Some have acted well; some, not so well. Finally you observe that each one of these pupils has more poise in speaking after taking part in the plays. 3. Therefore, you reason that school plays add to the poise of all who take part in them. 4. Before you trust this conclusion too much, you search for more examples. As each additional pupil of whom you think shows more poise after taking part in a play, your trust in your conclusion grows. Probably you have reasoned correctly.

Reasoning from examples is a very good way of supporting your arguments, *provided*:

1. You have cases which are typical examples.
2. You have enough of them to justify a general conclusion.

1. *You must have typical examples.* Suppose that someone were to enter an art class in your school. He would find that the students there were doing commendable artistic work. "Well," the visitor might say, "the students in this high school have unusual artistic ability." Of course he would be wrong. The pupils in the art class are not typical of all students in the high school.

2. *You must have enough examples to warrant a conclusion.* Suppose that the same visitor were to look at the first five students who emerge from the school at recess. All of them are un-

usually tall. The visitor turns away, saying, "How tall the students are in this high school!" He is wrong again, for this time he has used too few examples. A little more observation would have led him to a different conclusion.

Many false conclusions are drawn by those who disregard these two cautions. A recent popular novel gave several instances of vulgarity and immorality among college students. The implied conclusion was that all college students are vulgar and immoral. Still another best-seller pictured its central character, a minister, as being dull and hypocritical. An uncritical reader might easily jump to the conclusion that all ministers are like the one pictured.

Finally, do not be too quick to trust your conclusions. Just one example which does not fit your conclusion will wreck it! Insufficient evidence is just as weak as untrustworthy evidence.

Self-Test:

I

Illustrate what is meant by "reasoning from examples." What are the steps in reasoning from examples?

Learning Not to Be Misled:

It will help you to be careful about "jumping to conclusions," if you will find the errors in the following examples of reasoning. Here are eight sentences. Are the examples typical of all cases in the same class? Is there sufficient evidence to justify the conclusions?

1. The Beacon Store sells clothing cheaply. It sells books, food, and furniture cheaply. It also sells automobile accessories cheaply. Therefore, the Beacon Store does not overcharge its customers.
2. Lincoln and Edison achieved greatness without a college education. It is a waste of time for me to seek one.
3. Last Friday I had bad luck. It was on Friday that Jack Mason was involved in a serious accident. Margaret Enders says that every time Friday comes around something seems to go wrong. Therefore, Friday is an unlucky day.
4. On Monday my teacher asked me a difficult question and didn't give me sufficient time to answer it. On Wednesday I noticed that she was very sarcastic in replying to a question. When I met her on the street last Friday, she did not speak to me. My teacher has a grudge against me.

5. Bert Morrell is an athlete and he is popular. Duncan Bennett is also popular, and he is an athlete. My friends, Dave and Dick, also athletes, are popular. The way to be popular in this school is to be an athlete.
6. Jane Dixon, Bob Torrington, and Merton Thayer all copy their written work and "get by." Guess I'll try copying my written work.
7. Narcus Brothers started a bookstore in Wallington and failed. Mr. Williams's bookstore also failed at Wallington. The E. D. Johnson Book Company, started in Wallington last year, lasted only two months. People in Wallington are not interested in buying books.
8. Several times lately I have lent people money, only to make them my enemies. I shall never lend anyone money again as long as I live.

Self-Test:

2

What tests should be made of the examples which I use to support my arguments? Illustrate the necessity for these tests.

Getting the Right Examples:

Choose some general statement which you can illustrate from your own experience and reading. Give several examples to show that it is true. Try to make sure that each example is important, that it proves a great deal because it represents many more cases just like it.

Suggested Statements:

1. You can't always judge by appearance.
2. Living in the country has its advantages.
3. Sometimes a little ingenuity is more valuable than a great deal of knowledge.
4. Those who employ us in later life will be more interested in what we can do than where we have been.
5. A team may lose all of its games and still be a good team.
6. The books we choose for ourselves are usually the most interesting and valuable.
7. There are some things which we must believe whether we can prove them or not.
8. It's a good thing we don't have to continue to believe everything that we once thought true.
9. You can always tell an honest man by his expression.
10. City life is more hazardous than life in the country.

Self-Test:

3

Illustrate what is meant by "jumping to conclusions." What have I been advised to do? What have I been warned not to do? Where have I recently observed reasoning by examples?

Jumping and Thinking:

We have been considering a form of mental gymnastics called "Jumping to Conclusions." Make a proposition involving one of the following topics. Discuss advantages or disadvantages. State a conclusion. Try to be just as interesting as you can, but avoid all "mental jumps." If you apply what you have been learning, you will use examples; but they will be true and suggestive ones, and you will avoid trying to make them prove too much. Don't jump! Think!

1. Spending a Vacation at Home
2. Being Unpopular
3. Living in a City
4. Being the Youngest (or Oldest) in a Family
5. Having All the Money You Want
6. Having Famous Ancestors
7. Being a Popular Idol
8. Liking to Read Fiction
9. Being Unable to Speak Fluently in Public
10. Always Being Asked to Take Part in School Activities
11. Attending a Country School
12. Being Unimaginative

What form of reasoning have I just considered? Have I learned how to think in this way? What have I especially learned to avoid? How could I have improved the work which I have recently done?

b. Reasoning from Analogy

Do I ever compare myself with other people and conclude that what is true of them should be true of me? How does this kind of reasoning help me in thinking? What are the dangers of drawing conclusions in this way?

Reasoning from analogy, another form of induction, is very much like reasoning from examples. The difference is that in reasoning from analogy you consider only one extended illustration, which you compare with the

case you have in mind. As the cases are similar, you conclude that what is true of one must be true of the other.

Notice these analogies: You want to be a doctor. You observe that your friend Dr. Hart has not only a general medical education, but also special technical training. As you and Dr. Hart have the same purposes and needs, you infer that you ought to have training like Dr. Hart's. Your friend, John Watkins, having only a few dollars to start with, successfully worked his way through college. Your circumstances are much like John's. You reason, therefore, that you can successfully work your way through college. You believe that the honor system should be established in your school. At another high school, just like yours, this policy is in force. You reason, therefore, that what will work in this other school will work in yours.

Shakespeare, you will recall, makes Shylock use this form of argument in *The Merchant of Venice*. By comparing Jews and Christians, he attempts to justify his policy of revenge:

Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us, shall we not seek revenge? If we are like you in the rest, we shall resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge!

Lincoln's well-known reply to those who argued that the Civil War was moving too slowly was a very effective example of reasoning from analogy:

Gentlemen, I want you to suppose a case for a moment. Suppose that all the property you were worth was in gold, and you had put it in the hands of Blondin, the famous rope-walker, to carry across Niagara Falls on a tightrope. Would you shake the rope while he was passing over it, or keep shouting, "Blondin, stoop a little more! Go a little faster!" No, I am sure you would not. You would hold your breath as well as your tongue,

and keep your hands off until he was safely over. Now, the government is in the same situation. It is carrying an immense weight across a stormy ocean. Untold treasures are in its hands. It is doing the best it can. Don't badger it! Just keep still, and it will get you safely over.

Such reasoning is impressive. Nevertheless, like reasoning from examples, it may be dangerous. Although a comparison may show a high degree of probability, it is seldom conclusive proof. Indeed, it is convincing only in so far as two important requirements are met:

1. The situations must be just alike.
2. Your analogy must not conflict with other illustrations which prove the opposite of what is claimed.

If the situations are not exactly alike, beware! For example: Edmund Peck, a student in grade 11A, works hard and makes high grades. By analogy you reason that if you, also in grade 11A, work hard, you will make honor grades. But will you? Yes, *provided* that you are *in every way* like Edmund Peck.

Comparison is interesting. Illustrations always help you to make people understand and believe. But be careful: Test your reasoning thoughtfully. Are the situations sufficiently alike to justify a conclusion? Have you overlooked other cases, consideration of which would make a conclusion from your one example unwarranted? Few conclusions are more false than those reached by false analogy.

Self-Test:

1

Explain what is meant by argument from analogy. How does this differ from "reasoning from examples"?

False Analogy:

False analogy, as you have already learned, consists in assuming that what is true in one case is necessarily true in another. Apply two questions to the following arguments: Are the cases compared just alike? At least do the points of similarity outweigh the points of difference? See whether another comparison would demonstrate that this one is misleading. By the way, some of these comparisons may be reasonable.

1. Hofmeister, the great inventor, sleeps only five hours a day. I require only five hours of sleep. Therefore I shall be an inventor.
2. Esther Harris is allowed to stay out as late at night as she pleases. I should have the same privilege.
3. Wharton High School never allows boys and girls to participate in school activities during the first year. We should adopt this plan.
4. The Joneses have two automobiles. Our family also should have two automobiles.
5. An architect must have plans for his building; so we must have outlines for our compositions.
6. Borden and Company never do any advertising. Advertising is a waste of money for our firm also.
7. Classical High has a successful school newspaper; therefore, we should have one.
8. A person's mind is like an automobile. If the owner doesn't take care of it, it will soon wear out.
9. Suppose a boy or a girl went into a gymnasium and said, "Gymnasium, make me strong and healthy. I don't intend to do anything about the matter myself; but make me healthy!" Would anything worth while happen? No, and nothing will happen to boys and girls who face their teachers every day with the same attitude.
10. The World War left a burden of unpaid bills, sorrow, and international suspicion. We shall get the same contribution from the next war.

Self-Test:

2

What is to be gained by reasoning from a comparison? What is the danger in this form of reasoning? What two tests should I make of a comparison to insure that I have not used a false analogy?

Learning to Suppose:

Did you notice that Lincoln began his paragraph with the word "suppose"? He made up an illustration with which he could compare the government. Try it! Choose one of the following topics, or one similar to them. Show that it is true by using an imaginary case in which points of similarity will convince your audience of what you are arguing. The paragraph about Blondin, the tightrope walker, will illustrate what you are trying to do.

Topics:

1. The ability to play will be increasingly valuable after we are fifty.
2. The most valuable gift that a school can give us is the ability to think and act for ourselves.
3. It pays to buy the best.
4. A school is like a human being.
5. What you get out of a book depends upon what you put into it.
6. Life is full of valleys, hills, and mountains.
7. The more I see of cats, the better I like dogs!
8. We need the same traffic system at which is used at

What was the best analogy made in class? What was the worst? Wherein was one superior to the other? As I reason from analogy in the future, what shall I try to avoid? How can I improve in making comparisons?

c. Reasoning from Causes and Effects

Have I ever said to myself, "Well, it happened in that instance. Probably, it will happen in this one!" Did I realize how I was reasoning? Have I ever stopped to consider that such a piece of reasoning might be very illogical?

There is still a third way of reasoning inductively. It is called reasoning from cause to effect, or from effect to cause. By this plan, you analyze what has happened and what caused it to happen. Then you assume that the same causes will

produce the same results in a similar situation.

The motor on your car suddenly stopped yesterday. The cause, you discovered, was a loose connection. When it stops again, you will probably look immediately at the connections, for you will unconsciously reason that the same cause will produce the same effect.

Several days ago, let us suppose, you worked with someone who had a cold. Afterward you had an irritating cold. Here was a cause followed by an effect. Now you conclude that you will stay away from those who have colds, for you will reason that the same cause will produce the same unfortunate effect.

Here is the same type of reasoning in more extended form:

It is difficult to think of any logical reason justifying another war. We look back upon a great world war. What were some of its effects? Millions dead, millions made physically and mentally incapable for life. Billions of dollars spent in order that men and women and towns and cities might be blown into the air. What was the effect? Sorrow, bitterness, and suspicions from which we may never recover. A dread of ever being found powerless, a dread so strong that we are willing to spend billions for armies and navies today, when by conference and moratorium we are trying to keep ourselves and the world from going bankrupt. More than this: The World War taught us new ways of killing so terrible and so efficient that in another war we shall be able to wipe out countries as easily as we now destroy regiments! In the future, let us not forget the past when we consider to what extent war is justified.

Such an argument is often sound and convincing. The danger of accepting it without thinking, however, may be illustrated by a story: A certain Ontario farmer sat down to his supper. Before him were placed some delicious asparagus and home-made biscuits, both prepared by his daughter, who had just returned from college. He ate the meal, but protested against "these new-fangled dishes," and before he went to bed had some real food — half of a mince pie and some cheese. The next morning he complained of a bad night, and assured his daughter, "I ought to have known better than to eat that asparagus!" This was his conclusion, a study of cause and effect. But the question is, What was the cause? The asparagus, or the mince pie and cheese? Let those who have eaten half a mince pie at ten o'clock give answer! If you want to be logical, don't mistake either the causes or the effects which they produce.

Self-Test:

1

Briefly explain what is meant by "reasoning from cause to effect." By illustration, show that this form might be turned around so that the reasoning would be from "effect to cause."

Learning Not to Mistake the Cause:

Examine all the possible causes before you argue; and be certain that these causes really produced the effects which you claim for them.

Here are eight examples of reasoning. Before you agree that the reasoning is sound, show that no other cause could have produced the effect indicated.

1. *a.* I have been troubled with rheumatism this year. Defective teeth often cause rheumatism. I shall have my teeth removed.
 - b.* Today I had Norfolk tires put on my car. While returning from Paxton, my car skidded. This never happened before. I shall have the Norfolk tires exchanged for Effington Non-skids.
 - c.* "Oh, how sick I feel! It's that lobster! I'll never eat lobster again."
 - d.* Testimony from an eye witness: "Your honor, I was standing on the corner of Bridgeton Avenue. I saw the accused walking rapidly down Hawley Street. Dodge was working in his garden. Suddenly there was a deafening report and Dodge fell. When I arrived, the accused was bending over him. As the accused was a known enemy of Dodge's and as there was a revolver lying near by, I assume that he murdered Dodge."
 - e.* Four-leaf clover brings good luck. Last week I found a four-leaf clover, and you know what happened: That day I received a present from Uncle Henry!
 - f.* Every time I simonize my car it rains! Sounds foolish, but it does. Guess I'll let the car stay dirty until after we return from the trip to Jasper Park.
 - g.* "Oh, the poor mail man! See how he limps! You know he was bitten by our neighbor's dog last year. I'll bet that dog has attacked him again! I certainly think that dog should be locked up!"
 - h.* I didn't receive my report this morning. Other pupils received theirs. And the office forgot to send it last time, too. I think the principal ought to tell those clerks to be more careful.
2. Bring to class several examples of reasoning from cause to effect. Find, if you can, an example of faulty reasoning of this kind.

Self-Test:

2

Explain and illustrate how false conclusions may be inferred by reasoning from cause and effect.

Arguing That It Will Happen Again:

Here is a chance to think over your experiences. Have you seen an accident that happened because someone drove past a red light? Have you known someone to fail because of attempting to do that for which he was not fitted? Have you seen a case in which perseverance brought greater rewards than genius? What cause have you observed that produced an effect which you remember? In a two-minute speech, use one or two of these experiences to show the truth or falsity of one of the following conclusions:

1. I am going into business; so I shall not bother to go to college.
2. All I want is a diploma! What do I care about high marks?
3. Everybody else smokes. Why shouldn't I?
4. Shakespeare couldn't have passed a university entrance examination to save his life! All this stuff I'm asked to do is silly.
5. If you have a premonition that something bad is going to happen, stay home! I know people will tell you this is foolish, but listen to this
6. I shall never follow the advice of a (lawyer, doctor, teacher, policeman, guidebook) again. Listen to what happened the last time I did so.
7. "Take a chance!" is usually sound advice.
8. There is such a thing as being a little bit too famous!
9. Certainly I believe in mind reading. Why, that woman told me all sorts of interesting things about my past and my future.
10. Why isn't it a good company? Didn't it pay twelve per cent in dividends last year?
11. When I revise a composition carefully, I usually receive a mediocre grade. Effort doesn't pay.
12. My brother is ill with a cold. I got my feet wet yesterday; therefore I also have a cold today.

How many times have I been deceived by thinking that because something happened in one case it was sure to happen in another? Have I learned to be careful about such reasoning? If I were to consider how interesting and well reasoned my work has been recently, how should I grade it: Good? Fair? Excellent?

a premise must be true.

2. Using Deductive Reasoning

Suppose that I were trying to make up my mind about some important question; for example, "Shall I go to a university, or shall I get a job and start my life work immediately?" Just how should I think about the question in order to reach a sound conclusion?

Everyone's mind is well stocked with general statements or principles, conclusions reached by the inductive methods of reasoning, which you have just been practising. A second method of reasoning consists in taking a principle, applying it to a specific instance, and reasoning to a conclusion.

This method is called *deductive reasoning*.

You start with some broad statement which is generally accepted as true. Next you relate a specific case to this statement. Then you draw your conclusion. Three statements arranged in this form are called a *syllogism*.

For instance, you accept the fact that Henderson and Company sells good clothing economically. You want a good suit which can be purchased at a reasonable price. You conclude that you will purchase your suit from Henderson and Company.

Do you notice that such reasoning is always in three parts? First, there is the general statement, the principle, called the *major premise*: Good clothing is sold economically by Henderson and Company. Next, there is the application of this statement to a specific instance, called the *minor premise*: I want to buy good clothing economically. Finally, there is the *conclusion*, the judgment at which you arrive by considering these two statements: Therefore, I shall buy my suit from Henderson and Company.

Here is a second example:

All colds are a result of germ infection (major premise).

I have a cold (minor premise).

Therefore some germ has infected me (conclusion).

Now let us analyze one more example of this method of reasoning.

Automobiles can travel a hundred miles an hour (principle).

I own an automobile (application).

Therefore I can travel a hundred miles an hour (conclusion).

If your car happens to be a "college special," vintage of ten years ago, you may easily be convinced that something is wrong with this argument! The error is obvious: *not all* automobiles can travel a hundred miles an hour. In the process of deductive reasoning, *the principle with which you begin must be true of all possible cases to which it may be applied.*

Sometimes the error of arguing from a false principle is not so obvious. Consider this sentence: "The United States, which remained isolated from Europe during the early years of its development, has shown the benefits of this isolation in its rapid growth." Are you about willing to conclude that "a nation develops rapidly because of its isolation"? If so, look at this reasoning in the form of a syllogism:

A nation which is isolated develops rapidly (major premise).

The Esquimos have been an isolated nation (minor premise).

Therefore the Esquimos have developed rapidly (conclusion).

Here are three suggestions which will help you keep out of trouble when you argue from principle:

1. Be sure that the principle or main premise is true.
2. Be sure that the specific instance is an example of what is discussed in the major premise.
3. Be sure that the conclusion follows logically from these two statements.

major premise
1. *The principle must be true of all cases to which it may be applied.*
One aspect of this fact has been illustrated above. Here is another aspect of it. You may argue that "To live in luxury one must have a great deal of money." Mr. Caldwell lives in luxury. Therefore, Mr. Caldwell has a great deal of money. But is this necessarily true? May not someone be supporting Mr. Caldwell? May he not be living on credit? Possibly he will be bankrupt next week. One may live in luxury, you see,

without having a great deal of money. This principle is not true of every case to which it may be applied.

2. *The specific instance, or minor premise, must be an instance of the sort about which the major premise is asserted.* If, for example, the major premise concerns men, the minor one must also concern a man. You cannot reason

All men die (major premise).

A monkey dies (minor premise).

Therefore a monkey is a man (conclusion).

To make the reasoning less absurd, take this example:

Weeds grow rapidly in my garden (major premise).

There are vegetables in my garden (minor premise).

Therefore the vegetables will grow rapidly (conclusion).

Perhaps this argument sounds reasonable, but many people know from sad experience that weeds frequently will grow where vegetables will not! The error in arguing is that the specific instance is concerned with vegetables, while the major premise concerns weeds.

3. *Finally, watch the conclusion.* You may have a sound principle and a correctly related specific instance; yet your conclusion may be illogical. For example: "Industry brings rewards for students of English." So far this is true. "John and Mary are students of English and they are industrious." This also is true. But a conclusion that "John and Mary will make high grades" may be entirely illogical. Do not try to conclude too much! Be certain that your conclusions are reasonable, justified by what you have stated.

Reasoning of this sort is difficult, even for mature people. Work hard at it, and you will improve not only your English, but also your ability to think and draw judgments as a responsible and reasonable person.

Self-Test:

I

What do I mean by reasoning? State what is meant by reasoning from a principle and illustrate this form of reasoning.

Learning to be Logical:

Here are a dozen examples of reasoning. Examine each one carefully. Find those which are sound. In those which are unreasonable, show exactly what is wrong. Try to put each example into the form of syllogism given on page 398. Begin the major premise with *all*. When you put example 5 into this form, you will be forced to say, "All good men are great." Is this major premise true?

1. All mad dogs are dangerous. This dog is mad. Therefore I should kill him at once. *dog is dangerous*
2. People who lie in the sun are tanned. I have been lying in the sun. Therefore I shall be tanned.
3. A university education is a necessity in modern life. Therefore I should strive for a university education.
4. Schools which have skilled coaches are successful in sports. Wharton High School has a skilled coach. Therefore Wharton High School will be successful in sports.
5. To be good is to be great. I am good. Therefore I shall be great. *all good men are great*
6. Honesty is one of the basic requirements for bankers. I am honest. Therefore I should become a banker.
7. In the long run those who gamble in stocks and bonds do not make so much money as those who are conservative investors. Therefore, if I am conservative I shall make money.
8. All students who work hard get high marks. I want high marks. Therefore I shall work hard. *get high marks*
9. Virginia and Alan work very little on history and make honor grades. The way for me to make honor grades is to neglect my work.
10. To be logical, a deductive argument must have a sound major premise, a properly related minor premise, and a reasonable conclusion. This argument fulfills these requirements. Thus it is a logical argument.
11. Everyone who has invested in Utilitarian Trust Shares has made money. Therefore I ought to buy the U.T.S. stock which Grosset and Noyes now offer me. *therefore I shall make money*

Self-Test:

Illustrate the form which argument takes in reasoning from a principle. What technical name is usually given to this form of reasoning?

Completing the Triangle:

Arguing from a principle is organizing a triangle of facts and reasons. Begin by stating and proving your principle. This is point A. Then show at point B that what you are considering comes within the bounds of this principle. Reach point C by drawing a reasonable conclusion from A and B. Complete a triangle, using one of the following principles as point A. Discuss this point, your main principle, fully. Support it with all the facts and reasons and illustrations which you can find. Then make your application and your conclusion. Probably your composition will turn out to be three well organized paragraphs.

Use this method in preparing a discussion of one of the following topics. Read your work to the class for criticism of your thought.

General Principles:

1. A school which does not train its students to live happily and successfully in daily life is a failure.
2. The life of an average automobile is seldom over eight years.
3. Insurance companies all base their rates on the same set of figures.
4. The purpose of athletics is to provide healthy bodies by means of enjoyable activity.
5. Boys and girls can take something valuable from a school only in so far as they bring something valuable to the school.
6. Most of the knowledge which we have comes from books.
7. Any law which does not have the support of a majority of the people who are governed by it is doomed to failure.

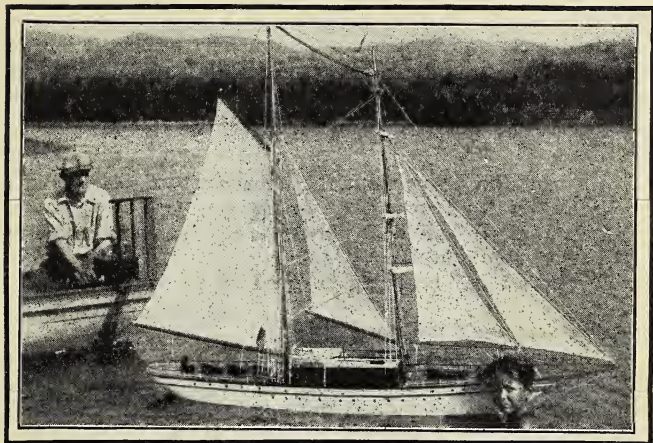
Self-Test:

3

Illustrate what is meant by a "major premise." Illustrate what is meant by a "minor premise." Show what tests should be made of these parts in order to insure a logical piece of reasoning.

Using Logic in Everyday Decisions:

Every day you find it necessary to make decisions, sometimes about unimportant matters, sometimes about very important ones. The test as to whether you have learned anything of value in doing these assignments is determined by your ability to think logically and act wisely in making these decisions. Select some question which you must decide by thinking clearly about it. Now express clearly and convincingly the reasons which lead you to your con-

*Underwood and Underwood*

A RADIO-CONTROLLED YACHT

Can you suggest types of reasoning followed by the inventor?

clusion. Here are some questions which may suggest subjects which you have thought about.

1. Shall I go to a university?
2. Shall I continue to study Latin (or any other subject)?
3. Where shall I spend the summer vacation?
4. Shall I join (some organization)?
5. Shall I report the person whom I saw cheating in an examination?
6. Shall I try out for the annual play?
7. Shall I play football this year?
8. Shall I subscribe for the school yearbook (newspaper, magazine)?
9. Shall I take a classical course or a commercial course in high school?
10. Shall I carry on my plan to become a (lawyer, doctor, nurse, secretary, minister, teacher, engineer — any profession or business which interests you)?
11. Should I read books which are not required by my teachers?
12. What kinds of books should I read?

Self-Test:

4

Reduce some statement to an absurdity by turning it into an argument from principle. For example: "Without many of the refinements of society and without a college education, Lincoln became a great American president." Does this imply the following argument?

All men who are without the refinements of society and a college education become great presidents.

As a man, I shall do without these refinements of society and this college education.

Therefore I shall become great like Lincoln.

Adding Interest and Courtesy:

When people try to be logical, they very often become dull and ill-mannered. Try an experiment: See whether you can discuss some subject convincingly and yet not let what you have been studying make you mechanical and monotonous. See whether you can say things with which many of your friends will disagree, yet say them in a friendly and courteous manner.

Here are some suggestions for topics:

1. Should animals be killed for experimental purposes?
2. Are you justified in breaking a law or a rule which you consider unjust?
3. Should you as a pupil assume any of the obligations involved in having a good school?
4. Is a person ever justified in telling lies?
5. Should a high-school pupil be allowed to make his own decisions about what studies he shall take?
6. Should we pity our ancestors?
7. Should installment buying be prohibited?
8. Should pupils who average 80 per cent be excused from examinations?
9. Should all athletic contests be intra-mural?
10. Should the invention of labor-saving devices be temporarily halted?
11. Should the speed of automobiles be mechanically limited to fifty miles per hour?
12. Is travel an adequate substitute for a formal education?

What statement, error, or experience during the last four or five assignments has made the strongest impression on me?

E. Learning to Make a Brief

When I read in the daily paper that "the lawyers were asked to submit briefs," have I known what was meant? What is a brief? Why should lawyers make them? What good are they to me?

A brief is a long and carefully prepared outline, made according to definite rules. Some of these rules, as well as the technical form of the brief, have been modified slightly in the instruction which follows. Your purpose is to write

outlines which are as useful as possible for your own composition and your own speaking.

The most important reason for asking you to study brief-making is that a brief is an insurance policy against loose thinking and incomplete preparation. Most people like to believe that they can make up their arguments on the spur of the moment. But you have seen that an argument requires facts and reasons. Your facts and logical reasons will not be trustworthy unless you observe carefully and think straight. A brief is a device that requires you to do this. The very fact that a brief is long and detailed will help you to do some sustained logical thinking.

To make a satisfactory brief, observe the following rules:

1. Divide your work into three parts: introduction, body, and conclusion.
2. Observe all the general rules for outlining you have previously learned.
3. Make the introduction, however, more detailed than usual. In briefing an argument, you should include (1) a definition of any terms in the question which may be misunderstood, (2) a brief history of the question, (3) the reasons for present interest in the question, (4) a statement of the main issues; that is, the important topics to be discussed. These issues should be stated as questions. Do not give any arguments in the introduction.
4. The main points in the body of your brief should correspond to the main issues stated in the introduction. Subdivisions should be either reasons or facts, submitted as evidence or

illustration. Using *because*, *for*, or *since* helps keep relationships clear. Quote, if necessary, statements by authorities, always indicating the source of your material. Include arguments to rebut points which may be brought up in opposition to your arguments.

5. The conclusion of your brief should be merely a restatement of the points you have tried to prove.

At first the brief may impress you as rather mechanical, too long, and very hard to make. Look upon it, however, as an extended plan of your argument. Rightly made and rightly used, it will prepare you to present your thoughts clearly, logically, and effectively, whether you are writing a paper or delivering a speech. Even if you do not follow your brief rigidly in writing or in speaking, you will find that the preparation of it has guided you into clear thinking and clear expression.

Try an experiment. Make a brief on the subject:

Resolved: That briefs should be understood by high-school students of grade twelve.

AFFIRMATIVE BRIEF

Introduction

I. Question defined:

A. A brief is an expanded outline.

1. Like sentence outline, but more detailed:

a. Includes comprehensive introduction.

b. All evidence and reasoning, including quotations from authority and analysis of opposing contentions, are in the body.

2. Similar to form used by lawyers in presenting arguments to the court.

B. Question concerns the value of this form to students in general.

1. No necessity for discussion of just how many students might be unable to understand briefs.

II. Historical facts of interest:

A. Brief used by ancient orators in modified form.

B. Developed as a type in British courts and legislative bodies.

C. Many interesting examples of this form in early Colonial documents.

- D. Developed as a practical device for presenting arguments in our Canadian courts.
 - 1. Each province requires brief to be made in a specified form.
 - 2. Judges frequently require lawyers to submit briefs when evidence and reasoning are highly technical.
- III. Reasons for present interest in the question:
 - A. We are now studying briefs as a device for training ourselves to think and argue logically.
 - B. Many universities are requiring the making of briefs as a part of their freshman English course.
 - C. Even if we do not go to a university, we must consider the value of any device intended to train us to think clearly.
- IV. Main issues:
 - A. Is the brief a useful form?
 - B. Does the making of briefs benefit us?

Body

- I. The brief is a useful form:
 - A. It is a practical type of outline to use in preparing studies.
 - 1. It is especially valuable in studies which require extended reading and research:
 - a. Useful in English, history, and sciences.
 - b. Gives detailed information in concise and carefully organized form.
 - c. "Most students do not analyze what they read. The notes which they take are incomplete, vague, and poorly composed. For this reason, I require the briefing of all assigned readings." *J. I. Brown.*
 - B. The brief is now a regular part of required university work:
 - 1. Reports on literature read are made in form of briefs.
 - 2. Making briefs an important part of freshman work in argumentation.
 - 3. Such studies as International Law and Political Science use "the case method."
 - a. Reports made in form of briefs.
 - C. Debaters should know how to organize a brief:
 - 1. Enables them to consider their arguments more carefully.
 - 2. Insures sounder reasoning.

3. Brief is a time-saving device:
 - a. Easier to revise from brief than from written argument or disorganized notes.
4. Best handbooks on debating devote a great deal of space to study of briefs:
 - a. See Foster's *Argumentation and Debating*, pp. 101-172.
- D. Majority of public speakers talk from an outline so complete that it is practically a brief:
 1. Brief is an excellent guide for memory.
 2. More flexible than written speech.
 3. Our own experiences in speaking should convince us of the value of this form.
 4. "In majority of instances, we are handicapped by memorizing our speeches. Learn to talk from a carefully organized plan, a brief." Thompkins, *Effective Speaking*, p. 202.
- E. Brief is a practical necessity for those planning to study law:
 1. Law schools require study of them.
 2. Essential in planning long arguments.
 3. Courts require briefs.
- II. Learning to make a brief benefits us as students:
 - A. We learn to read more exactly:
 1. Brief requires facts.
 2. Brief requires analysis of material.
 3. Both of these desirable in reading: See Wendell, *Interpretation of Printed Page*, p. 297.
 - B. Making brief is valuable exercise to train the mind:
 1. Increases accuracy.
 2. Leads to more logical thinking.
 3. "Power to reason through an argument."
 4. Teaches us to distinguish opinion and fact.
 - C. Teaches us the value of careful planning:
 1. This habit affects our other studies and activities.
 - a. "Well-conceived plans clear the way for execution." *Trade Journal* of the Otis Elevator Company.
 - b. "Let those who wish to avoid orderliness, accurate observation, and logical thinking beware of the brief!" J. T. Kettering, *Elements of Debating*, p. 91.
- III. It may be argued that it takes too much time to make a brief:
 - A. But, as we have explained, this time is not wasted.
 - B. In reality the brief is a time-saving device:

1. With a brief before us, we may prepare our written arguments more rapidly.
2. Brief saves us necessity of a great deal of rewriting.

Conclusion

Therefore, high-school students should, by grade twelve, learn how to make briefs, for

- I. The brief is a useful form.
- II. Students benefit by brief-making.

This example is intended only to illustrate the essentials of this form of outline. Obviously those who plan to become lawyers will need some more instruction. However, the illustration given will show how you may think clearly and logically and how you may carry conviction to your audience.

Self-Test:

I

What is meant by a brief? What is its purpose? How does a brief differ from an ordinary sentence outline?

Practice in Being Logical:

Prepare a detailed and carefully organized brief supporting or denying one of the following statements. Write neatly on one side of the paper only. Don't make up your own rules; use those given in the text. Do not be satisfied with a scant sentence outline. "Think your question through"; give all the facts, illustrations, testimony, reasons which you can find from observation and research to support your contentions.

1. Traffic laws should be uniform throughout Canada.
2. The best way to prepare for peace is to prepare for war.
3. Those who take part in debates should be awarded a school letter.
4. It is desirable for students to earn their own way through a university.
5. There is less opportunity to succeed today than there was in the pioneer days of this country.
6. Reading fiction is a waste of time.
7. The boy or girl brought up in the city lacks respect for other people's property.
8. Interscholastic activities of all kinds should be abolished in high schools.
9. It is a waste of time to brief an argument before you write it.
10. The best way to destroy the possibilities of a genius like Edison is to send him to a university.

Self-Test:

2

State the rules for making a brief. Where do such rules as these come from? Is there any value in following them? Any danger?

Making Briefs in Other Studies:

Given fifty pages of history to study, a long book report to write, an exhaustive experiment in science to tell about, some students are absolutely helpless. What you learn about facts and reasoning and making briefs is not of much value unless you can use what you gain in other activities. Train yourself to observe, analyze, think clearly, and to put your knowledge in usable form by doing one of the following assignments.

1. Make a brief in which you reason that others should or should not read some book which you have recently read.
2. Make a brief outlining the important facts and conclusion in some chapter of history which you have read.
3. Make a brief to be filed with one of your teachers or with the principal of your school, justifying some opinion you hold about school affairs.

Obviously in making this brief you will not be able to follow all of the suggestions given previously, for some of these apply only to arguments. You can, however, follow the general form indicated.

What was my chief difficulty in making a brief? How shall I overcome it? Have I learned how to make a brief? Have I left this work without gaining the ability to plan an extended piece of thinking?

F. Arguing in Public**I. The Formal Debate**

What is my idea of "a good debate"? Who is the best debater I have ever heard? What made him above the average? What improvements could be made in the debating in our school?

No doubt many of you will think of what has been said about argumentation in terms of your debating team. The authors hope that you will. That will make what has been said more practical. If you have no team, why not organize one? If you have a team, then you ought to have

debates which are enjoyable and profitable for all concerned.

The debate is usually arranged as follows:

1. Someone decides that there ought to be a debate.
2. Try-outs are held, at which all those who want to be on the team speak briefly for or against some question agreed upon.
3. A competent person or a board of judges selects the team: three for the affirmative, three for the negative.
4. An interesting, timely, debatable question, one which involves one principal contention that can effectively be discussed by the speakers, is selected. It is stated in the affirmative as a resolution: "Resolved, that football is over-emphasized."
5. The time for the debate, the managers, coaches, the place, the presiding officer, the judges (usually three) are agreed upon.
6. The debate is prepared and conducted, usually under the following rules:
 - a. Each speaker is allowed to deliver a "constructive" and a "rebuttal" argument. Time allowed varies. Ten minutes for the constructive argument and five minutes for rebuttal is common practice.
 - b. Members of opposing teams speak alternately. The affirmative opens the debate in constructive argument; the rebuttal argument is opened by the negative.
 - c. The chairman usually informs the audience of the conditions of the debate. He introduces the speakers and may also serve as timekeeper.
 - d. The customary rules of procedure are observed in addressing the chair and the audience: Mr. Chairman, Madam Chairman, Ladies and Gentlemen; or, more informally, Miss (Mr.) Enders, Classmates, etc. It is not necessary to address everyone in the hall before you speak. "Mr. Chairman, Ladies and Gentlemen" is usually all that is necessary. The judges may be addressed as "Honorable Judges"; those who debate against you may be referred to as "The first speaker," "The preceding speaker." Referring to speakers by name or calling them "worthy opponents" too often leads to personal comment and bad manners.

- e. You are required to be fair and courteous. Tricks are barred. When your time is up, stop. You are allowed only to complete the remark which you are making. Ridicule, sarcasm, abuse are not allowed; and if they were, they would only make the judges prejudiced against you. Observe the requirements of good manners; remember that the purpose of a debate is to find the truth, not to fight.
7. At the end of the debate, the judges are asked to ballot for the affirmative or for the negative. The ballots may be individual; or the judges may retire for a conference, according to previous arrangement. The chairman may announce the decision, or may request one of the judges to do so.

Formal debating can be very valuable experience. It trains you to look up material and to organize it. It trains you to speak to an audience. It trains you to think and to match your mind against someone else's. As it makes arguing a game, a sport, a contest, it gains interest. But it also has its disadvantages. Sometimes it tempts you to resort to tricks and dishonesty. Too often it leads you to say what you do not believe. Often, too, in trying to follow the rules, you get tangled up in formalities, so that the audience hears more trite phraseology than interesting arguments. Finally, such debating often becomes a struggle between coaches, leading to "canned rebuttals," "canned speeches," and similar tricks which prevent you from being interesting and honest. Like all games, however, debating can and should be good, clean sport.

2. *The Symposium*

Another form of debating, the symposium, is growing in popularity and should be more widely used. The symposium is a friendly and interesting discussion presenting both sides of a question, so that the audience can form an unprejudiced conclusion. The emphasis of the symposium is on arriving at the truth rather than on winning a decision.

The symposium is conducted as follows:

1. Select an interesting and profitable subject for debate. Get one which you can discuss out of *your own* experience, or one which you are willing to investigate until you have a real opinion about it. Word it as a question: "Is football over-emphasized?"
2. Then select two speakers to discuss the affirmative and two to discuss the negative. Let each speaker have ten minutes. Do not have anyone on the team who is not in favor of what he or she is to argue. This will permit the speakers to be honest and earnest.
3. Now select two more speakers, one to rebut for the affirmative, one to rebut for the negative. Make them observe the same rules of honesty. Permit them to speak for five minutes.
4. Organize your occasion for the debate as you do under the old form; BUT, do not have any judges. When the symposium is over, have the presiding officer "put the question" to the audience. How many support the affirmative? How many support the negative? Count hands and you will know, not necessarily which team has won, but how the audience feels about the subject. An interesting experiment is to ask the audience to vote on the question *before* and *after* the debate. By this means you can tell how effectively you have argued.

"But," you say, "there is no game. There is no battle with the Honorable Opponents. And worst of all, the audience will always vote for its friends." Perhaps they will; in general, however, school boys and girls are severely just. At any rate, such a debate is interesting, and it is honest; it gives even more opportunities for wit, clear thinking, quick reasoning than a formal debate. Audiences, you will find, are much more impartial than you think. They enjoy an "adventure in finding the truth." So will you. Try it.

3. *Hints for Debaters*

In conclusion, here are a few important suggestions for all debaters, no matter what form of debating they employ:

1. *Use your own mind.* Do not let coaches do your thinking for you. Do not substitute quotations for your own ideas and illustrations.

2. *Analyze your subject carefully.* Study both sides of the question. Before you begin, decide on big points which must be considered. Too often debates are merely a discussion of minor matters, full of "Tis so's" and "Taint so's."
3. *Do not undervalue the worth of being interesting.* "Cold facts" and "sound reasons" are necessary, very necessary. But remember that to convince a person, you must first make him understand. Even then, he will not act and agree until you have persuaded him. So wit, stories which appeal to experience, interesting and effective illustrations, pointed observation straight from the speaker's own life are just as important as facts.
4. *Watch your quotations.* Be sure they are true and that you tell whom you quote. Let them be few, brief, and clearly related to what you are talking about.
5. *Prepare your rebuttal,* not by memorizing a set speech but by mastering both sides of the question. Think carefully what those who disagree with you *may* try to argue.
6. *In rebuttal, deal with fundamental points, not with isolated statements.* Deal with these in detail, one at a time. First, make absolutely clear what it is you disagree with. Then show that common experience, facts, reasons, testimony of those who ought to know, all show that what has been said is not reasonable. Introduce each point in rebuttal with a short and definite topic sentence: "Let us consider the statement that..." "We cannot agree with the contention that..." "The argument that... is very debatable." Conclude your rebuttal of a point with a concise and helpful summarizing sentence: "So the contention that... is unreasonable." "Therefore we argue that the contention that... is illogical." "Therefore I cannot agree with the argument that..."
7. *Do not rant. Do not declaim. Do not pose.* Be yourself: a courteous, sincere, alert, well-informed, deeply earnest young lady or gentleman.

Has my work in debating given me increased respect for the truth? Have I learned to argue, not merely to assert?

XI

CREATIVE WRITING: POETRY

A. Poems in the Making

*Do I enjoy reading poetry?
What is a poem? How does
poetry differ from prose? What
besides personal enjoyment may
I gain by writing poetry?*

This is not an extensive treatise on poetry. The authors assume that you wish to write poetry for your own pleasure, and that you wish also to increase your capacity to enjoy what others have

written. This is a chapter of brief and elementary suggestions.

The first suggestion is this: Look, listen, observe, hear, feel, taste, touch! From what you do every day, secure impulses to write. If you do this, you will be surprised to notice how often poems "write themselves."

Self-Test:

Can I recall a poem based upon a personal experience?

Beginning with Simple Things:

In writing your first poem, do not look too far afield to find a subject. Get a piece of paper; stop almost anywhere. What do you see? What do you hear? What person, object, impression attracts your attention? Think about it. Jot down your thoughts as they come to mind. Now see if you can express your thoughts and feelings in verses — lines which have a swing to them. ✓

B. What Makes Poetry Different from Prose?

It is doubtful if a satisfactory definition of poetry can be formulated. Possibly Edgar Allan Poe's thought that poetry is a form of composition which is rhythmically beautiful will be sufficient.

You will do well to keep in mind, however, a few distinguishing traits of all poetry. In the first place, more than prose, poems appeal to imagination. As you have learned, the poet uses his imagination in composing. Thus it is natural for the writer of poetry to use descriptive words, comparisons, suggestive phrases — all sorts of devices to make you see in imagination as you read and listen.

Secondly, more than prose, poems express feeling. As soon as you start to imagine, you start to feel. Try an experiment. Call back in memory some incident which has made you laugh. As soon as the image is clearly formed in imagination, you will have difficulty in restraining an impulse to laugh. Imaginative appeal and feeling are distinguishing traits of poetry.

Finally, poetry is composed in a pattern different from that of prose. In a later section you will learn the meaning of such words as *rhyme*, *rhythm*, *meter*, *figures of speech*, *stanza*. Then you will see that, whereas prose is written in sentences and paragraphs, poetry is composed in a special pattern, in which melody and beauty are important factors.

Self-Test:

What is my favorite poem? Why do I like it? What are some distinguishing traits of poetry?

Enjoying Poems Others Have Written:

Read aloud to your classmates any poem which you enjoy. What do you like about this poem? What can you learn about creating poetry from the selection which you have read?

C. When a Poet Imagines

You have read about “an imaginative poem” and about “the imaginative appeal of poetry.”

When a poet imagines, he simply blends his experiences, fuses things that are old with those which are new, takes common things and uncommon things and creates something new from them. Fallen leaves covering the street remind him of a carpet

in his own home. He imagines that the "leaves make a yellow carpet" about the house. Most of the ideas you have to write about are old experiences combined, reshaped, *imagined*. Insofar as you can write imaginatively to awaken feeling, you are potentially a poet.

Self-Test:

What is meant by "imaginative appeal"? Can I think of a poem which is especially imaginative?

Enjoying Word Pictures:

Select four or five poems which appeal to your imagination; that is, make you see and feel intensely as you read. Try to describe in your own words what the poet had in his mind and imagination as he composed.

D. Feeling from Imagining

Poetry, through imagination, describes people's joys, sorrows, hopes, ambitions, likes, and dislikes. Glance through any collection of poetry. What are the subjects? The sea, the city, the country, war, children, home, friendship, love, thought, fancy. Even without reading these poems, you can understand that beneath what has been written are the feelings, passions, "hopes and fears of all the years," which have stirred the men, women, and children who have composed. As has already been pointed out, poems frequently originate from personal experiences. These experiences make people laugh, cry, feel indignant or reflective, fill them with longing, grief, or ambition. Thus, as the poet is likely to be one who is susceptible to emotion and sensitive to life, it is natural that his feelings should carry over into his words and be characteristic of his expression. So with a touch of sadness he notes that:

The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and sere.
Or, with a feeling of ecstasy, he sees that

Without my window Spring has come,
And Laughter's in the air.

With his heart beating a passionate protest, he writes against
war which leaves

Millions upon millions, running, bleeding, creeping.

With delight he recalls a road that

... Crooks an arm of shadow cool
Around a willow-silvered pool.

And with reverence, he remembers that his mother was

... All dipt
In angel instincts, breathing paradise.

Self-Test:

When have I felt very happy? Very sad? What causes these emotions? How does the poet create emotional effects in his verses?

The Poet's Mood:

Poets, you have seen, often write in a certain mood, which is reflected in their lines. To get this idea fixed in your mind, study the following lines and see if you can sense the moods expressed in them:

1. Sunset and evening star,
And one clear call for me;
And may there be no moaning of the bar,
When I put out to sea.
Alfred Lord Tennyson, *Crossing the Bar*
2. It matters not how strait the gate,
How charged with punishment the scroll,
I am the master of my fate,
I am the captain of my soul.
William Ernest Henley, *Invictus*
3. Lay on, Macduff,
And damn'd be him who first cries, "Hold, enough!"
William Shakespeare, *Macbeth*
4. To be, or not to be, that is the question.
William Shakespeare, *Hamlet*
5. The year's at the spring,
The day's at the morn;
Morning's at seven;
The hillside's dew-pearled;

The lark's on the wing;
 The snail's on the thorn;
 God's in his heaven —
 All's right with the world!

Robert Browning, *Pippa Passes*

Now read *Before Harfleur*; *O God, Our Help in Ages Past*; *Sneezing*; *Requiem*; *Breathes There the Man with Soul So Dead*; *Hark, Hark, the Lark*. Can you sense the mood of these poems?

E. Learning the Mechanics of Poetry

If, instead of learning to create poetry, you were learning to build houses, you would expect to learn the names of tools, master the elementary principles of planning and design. No less preparation can be expected of you as a writer of poetry. To write poetry, you should have a working knowledge of verses, stanzas, figures of speech, forms of poetry, just as in writing prose you should have a knowledge of sentences and paragraphs.

1. A Verse of Poetry

You are often told when singing hymns to "sing the next verse." It is fortunate that you do not literally follow instructions, for *a verse is one line of poetry*. For example, "Between two worlds life hovers like a star," is a verse.

2. Poetic Feet

Verses of poetry are composed of groups of ~~accented~~ and unaccented syllables. Each group is called a *foot*. Each foot is designated by a name indicating the number of syllables and the place where the accent falls. Thus a foot of two syllables with the accent on the second is called an *iambus* or *iambic foot*. For example: "On Linden when the sun was low." A foot of two syllables with the accent on the first is called a *trochee* or *trochaic foot*. For example: "Tell me not in mournful numbers." A foot of three syllables with the accent on the first is called a *dactyl* or *dactylic foot*. For example: "Cannon

to right of them, cannon to left of them." A foot of three syllables with the accent on the last is called an *anapest* or *anapestic foot*. For example: "With the dew on his brow and the rust on his mail." A foot of three syllables with the accent on the second is called an *amphibrach* or *amphibrachic foot*. For example: "Flow gently, Sweet Afton." A foot of two syllables, each of which is stressed, is called a *spondee* or *spondaic foot*. For example: "The wine-dark sea."

3. Length of Verses

Verses are named by terms which indicate their length in poetic feet. A verse of one foot like "Away!" for example, is called *monometer*. A verse of two feet, like "Serenely bright" is called a *dimeter* verse. A verse of three feet, like "Awake, awake, my soul!" is called *trimeter*. A verse of four feet, such as "I think that I shall never see," is called *tetrameter*. A verse of five feet, for example, "When I consider how my light is spent," is called *pentameter*. Most of the verses which you read will probably not exceed five feet in length; yet it is possible, of course, to have *hexameter* and *heptameter* lines, and so on. You will understand now what is meant by *blank verse*, which has been defined as unrhymed iambic pentameter. This simply means that words at the end of the lines do not sound alike, and that each verse is composed of five iambic feet.

4. Rhyme and Rhythm

Two words are said to rhyme when (1) the last accented vowel sound is the same, (2) any consonant sound that follows is also identical, and (3) the consonant sound preceding the last accented vowel sound is different. Thus words like *maid* and *paid*, *see* and *thee*, for example, are said to rhyme, but *paid* and *pain* do not.

Rhythm, which has been spoken of as one of the fundamental elements in poetry, is an effect produced by making lines metrical; that is, by arranging them so that they can be meas-

ured in poetic feet. In other words, rhythm is a swing or beat which is heard as the voice responds to a uniform accenting in the verses. It is difficult to define; but consider a couple of verses in which there is a very pronounced rhythm, and you will sense the meaning of this important term:

Come and trip it as you go,
On the light fantastic toe.

Read these verses aloud so that your voice falls regularly on the stressed syllables. Do you detect the melody in the lines? That swing or beat is the rhythm.

5. *Figures of Speech*

Simile is a directly expressed comparison by which a writer tries to make clear the resemblances between objects and ideas. Such expressions as "swift as an arrow," "I pass like night from land to land," and "red as a rose" are similes.

Metaphor is a comparison suggested or implied. In a directly expressed comparison, a writer might say that "Experience is *like* an arch wherethrough gleams the untraveled world." Tennyson, however, expresses this idea in metaphor by saying that "Experience is an arch wherethrough gleams the untraveled world." "Night's candles are burnt out," "The lark's shrill fife may come," "The bloody sun at noon," "Time, the subtle thief of youth," are all well-known metaphors.

Metonymy is a figure in which one noun is substituted for another closely related to it. Sometimes by metonymy a part of something is taken as a symbol for a whole idea. Such expressions as "The English *oak* commands the flood," "All *hands* on deck," and "The *pen* is mightier than the sword," are examples of this substitution of names, by which the power of suggestion makes the thoughts and feelings of a writer more clear and forceful. When it is said that "*gray hairs* should be respected," that "we read Tennyson," that "a man should be judged by his *heart*," or that "*Altar, sword, and fire-side* have forfeited their ancient dower of inward happiness,"

symbols, parts, associated objects are used to suggest complete ideas.

Alliteration is the repetition of initial consonants. Examination of a very few examples should be sufficient to show the character of this useful and lovely figure: "A ship all shining white," "To sink him under the salt sharp sea," "Filled me with fantastic terrors never felt before," "The silken sad uncertain rustling of each curtain," "Snowy summits old in story."

Onomatopoeia is the figurative device of making sound suggest the sense which is expressed. Such familiar words as *boom, bang, snap, crack, whiz* are familiar illustrations. In this figure, a writer's purpose is not so much to create a beautiful effect as to suggest and to heighten a thought by imitation. Thus in "Tramp, tramp, tramp, the boys are marching," the words themselves create the effect.

Hyperbole literally means intentional exaggeration. So writers declare that "the waves ran mountain high," that a certain runner "dashed on like a streak of lightning," that "the whole world was at his feet," that "the old philosopher swallowed his tea in oceans."

Personification is a figure in which inanimate things are given life, or animals are given the qualities of human beings. For example, a poet speaks of "the open eyelids of the moon," "flames in the forehead of the morning sky," "the envious ivy," and of "a mist that slept over sea and land." Such figures lend beauty and reality to poetry and prose.

Apostrophe is an expression in which the absent, the inanimate, or the dead are spoken to as if they were actually living and present. "O pitiless skies," "Blow, thou winter wind," "O Death, where is thy sting?" are typical examples.

Other figures might be discussed with profit; those selected are the most common.

Self-Test:

What do I mean by a "figure of speech"? Define and illustrate the figures mentioned in section 5. What is a poetic foot? Can I identify the feet in the verses written below?

Learning to Use Figures of Speech:

Increase your knowledge of figurative language by studying the following verses which involve a wide variety of figures:

1. The wind was a torrent of darkness.
2. His face burned like a brand.
3. For heathen heart that puts her trust in reeking tube and iron shard.
4. They saw him pass on a ship all shining white.
5. How will the Future reckon with this man? How answer
his brute question in that hour
When whirlwinds of rebellion shake all shores?
6. What delightful hosts they are — Life and Love!
7. Down, down, down,
Down to the depths of the sea!
8. Arthur with a hundred spears rode by.
9. O wild West Wind, thou breath of Autumn's being!
10. Swiftly, swiftly, flew the ship.
11. Through whistling wind and snow,
Like a sheeted ghost the vessel swept.
12. Pleasures are like poppies spread.
13. The pen is mightier than the sword.
14. The sails at noon left off their tune.
15. Wee, modest, crimson-tippéd flow'r,
Thou's met me in an evil hour.
16. A highwayman came riding, riding, riding.

F. Stanzas

Groups of verses combined to express a unit of thought or feeling are called *stanzas*. Some stanza forms are as old as history; others are of recent origin, for writers have always loved to experiment with thought divisions. In this section are mentioned only a few very well-known types of stanzas.

One of the common forms is the *couplet*, two rhymed lines:

Poems are made by fools like me,
But only God can make a tree.

When these lines are composed of iambic pentameter, the stanza is known as a *heroic couplet*.

Be not the first by whom the new is tried,
Nor yet the last to lay the old aside.

A stanza of three related lines is called a *triplet*:

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world he stands.

A stanza of four related lines is called a *quatrain*:

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne?

Long ago the ancient ballad singers used a form of quatrain to sing their songs and tell their stories. At first they used a couplet of heptameter lines, like this:

The king sits in Dunfermline toun, drinking his bluid-red wine;
O whaur will I get a skeely skipper, to sail this gude ship of mine?

But as this couplet was handed down to us, its form changed; and three feet of each line were brought forward to make a second and a fourth line. Thus was developed a quatrain of alternating iambic tetrameter and iambic trimeter, with the second and fourth lines rhyming:

The king sits in Dunfermline toun,
Drinking his bluid-red wine;
O whaur will I get a skeely skipper,
To sail this gude ship of mine?

Such a stanza is known as the *ballad stanza*.

Self-Test:

What is a stanza? How is it like a paragraph? In what respects is it different from a paragraph? Mention some of the common stanza forms discussed in this section.

Matching Minds with a Poet:

Try to state in your own words the thought of two poems: for example, *Crossing the Bar* and *Invictus*. Now, using some idea suggested by the poem, write an original stanza in some form which seems suited to what you want to say. In what respects does your stanza form differ from that used in the original poem?

Have my recent experiences in writing and reading increased my appreciation of poetry? What have I enjoyed most? Have I found that composing for myself has increased my appreciation of what others have written?

AN APPENDIX OF BRIEF REVIEWS

A. SPELLING REVIEW

The words in the following lists are trouble-makers, most of them being among the most frequently used and most frequently misspelled words of the English language. Therefore they are worth mastering.

Here are a few suggestions for study: 1. Have someone dictate to you the list for study. 2. Check carefully with the words as they are spelled correctly in the book. 3. Correct your errors. 4. Work hard on the words which you have misspelled. 5. At a later time, possibly the morning after you have studied the list, have someone dictate the words to you again and check your errors. 6. When test papers or themes are returned, make a list of the words which especially trouble you; and keep it in sight where you can review frequently.

Spelling can be mastered. If you are an especially poor speller, you probably have a bad habit of failing to relate the sound of the word with the letters which make up that sound. Be very careful as you study *to pronounce the word as you look closely at the letters which make the sound.* For example, those who spell inaccurately often write *tradege* for *tragedy*. Look at the two words when they are broken up. Pronounce these combinations of letters: trad-e-gy. Then pronounce these: trag-e-dy. Which combinations make the correct sound? You "bad spellers," attention! **MAKE LETTERS MEAN SOUNDS!** See just what combinations of letters are needed to make the word when it is said correctly. Notice silent letters, also. If you will do this conscientiously, you will be on the way toward becoming a "good speller."

Self-Analysis

The Fatal Fifty

1. An *athlete* of my *acquaintance* *believes* that he *receives benefit* by proper use of his *leisure* time.
2. In my *judgment* his *loneliness* is *beginning* to have a *permanent* influence upon his *peaceable* disposition.

3. It is *notable* that in a *brief* time his *writing* has been improved by his following the *principles* expressed in the *textbook*.
4. It *doesn't* seem possible that his *enthusiasm* has changed to *despair* because of so small an *amount* of *criticism*.
5. The *professor* *forcibly* insisted that *carelessness* destroys *efficiency* in the *laboratory*.
6. *Occasionally* he visited the *principal's* office and discussed the *curriculum* *critically* because he was *ineligible*.
7. I was *embarrassed* when the *ladies'* club *finally* decided not to *accept* the *stationery* which had been printed for them.
8. The *physician's* smile was *irresistible*, *despite* his *ridiculous* appearance which had aroused our *prejudice*.
9. Your work would have been *all right*, *therefore*, if you had not *omitted* the *possessive* pronouns.
10. I *acknowledge* that it will be *awkward* to *accommodate* the members of your party in rooms which are close *together*.

Words with *ie* and *ei*

I stands before *e*, except after *c*, or when sounded like *a*, as in *neighbor* and *weigh*.

i Stands before *e*

1. belief	fierce	mischief	sieve
believe	friends	relief	
brief	grieve	siege	

I believe that my friends would not have been inconvenienced except for the mischief of a small boy. Because he had dropped the oars overboard, however, they had to stand the siege of that fierce storm, brief though it was, in a boat which leaked like a sieve. It was a relief to see them safe again; but, I grieve to say, it is my belief that the boy escaped unpunished.

2. achieve	chief	grief	yield
apiece	field	pierce	
besiege	fiend	relieve	

The chief of the scouts thought that his men could achieve their purpose and relieve the settlement which was being besieged. He did not expect a single one of the red fiends to yield easily, but he did not anticipate the grief of seeing his best men left on the field pierced by at least two arrows apiece.

Except after *c*, or When Sounded like *a*

3. ceiling	perceive	neighbor	sleigh
conceit	receipt	deign	weigh
conceive	receive	eight	weight
deceive		freight	their

Immediately upon receipt of the bill showing the weight of the goods in the eight cars of freight, the dealer conceived a plan by which he thought that he could deceive his neighbor. This man would receive the packages and would not deign to weigh them before piling them in his sleigh, so that he would not perceive that their weight was incorrectly stated on his bill. The dealer, noted for his conceit, gazed at the ceiling and smiled.

But Beware of These Tricksters!

4. counterfeit	forfeit	leisure	seize
either	height	neither	foreign
experience	inveigle	science	weird

I cannot inveigle this weird fellow into obtaining any new experience. Neither can I coax him to spend his leisure in foreign travel nor can I induce him to seize a single opportunity to learn about science. It seems to me the height of folly for him to forfeit his chances for mental growth. Either he will later realize that he must use his mind, or he will eventually become only the counterfeit of an intelligent human being.

When to Drop the Final Silent *e*

Final silent *e* is usually dropped before a suffix beginning with a vowel, except after *c* and *g*, when it is retained to keep the *c* or *g* soft. It is usually retained before a suffix beginning with a consonant.

Dropped before a Vowel

5. amazing	forcibly	moving	surprising
coming	gliding	owing	
dying	hoping	shining	

It was surprising to them to see the boat moving at all. It was amazing to see it gliding forcibly along under its own power. Ow-

ing to their distrust of a steam-driven vessel, they had probably been hoping that it would fail. Now, however, they would remember to their dying day the sight of the shining boat coming toward them with the black smoke pouring from its stacks.

6. amusing	dining	injuring	pursuing
arguing	during	notable	serving
desirable	having	persuading	writing
desiring	imaginable		

Arguing is at times an amusing and desirable means of persuading your friends of the wisdom of the course which you are pursuing. During the serving of meals in the dining room, however, I often find myself desiring that people would think more about having an enjoyable meal and discussing the notable events of the day. I can conceive no imaginable pleasure in injuring good white linen by writing upon it during the progress of a meal, as may be done in the course of a heated controversy.

e Retained to Keep c and g Soft

7. changeable	courageous	outrageous	serviceable
chargeable	noticeable	peaceable	vengeance

Notice also: agreeable, shoeing (and other words ending in *oe*), dyeing (coloring).

A courageous but peaceable man is not given to outrageous acts of vengeance. Although just anger may be serviceable at times, it is noticeable that flashes of temper chargeable to slight irritation are never agreeable. We do not care for a changeable person, nor for one who flies into a passion over some slight error in dyeing a piece of cloth or in shoeing a horse.

e Retained before a Consonant

8. amusement	extremely	management	sincerely
arrangement	grateful	nineteen	successively
carelessness	hopeless	ninety	surely
definitely	immediately	safety	therefore
encouragement	likely	scarcely	wholesome
excitement			

Notice these exceptions: judgment, acknowledgment, truly, ninth.

Truly the management found no cause for amusement when, through the carelessness of someone, arrangements had to be made

for ninety guests instead of nineteen. Although the situation may have immediately seemed hopeless, there surely was extremely little excitement. We were sincerely grateful for the good judgment definitely shown for our safety. For this we expressed our acknowledgment and encouragement. Soon we were served with a wholesome meal. It was scarcely likely, therefore, that we should be critical of the efforts which were successively made for us on the ninth of the month.

Final *y*

Final *y* preceded by a consonant is changed to *i* before all suffixes except those beginning with *i*.

9. busier	heavily	modifying	readiness
business	kindliness	occupied	weariness
dutiful	loneliness	readily	worried
greediness	loveliness		

I am much busier than I like to be at this business of combining such words as dutiful and greediness. The job has occupied me until I am worried, and has produced a distinct sense of weariness. Loneliness is not readily combined with readiness, although kindness and loveliness may easily be got together. Once in a while, therefore, one feels like writing nonsense by way of modifying the task which weighs heavily upon the mind.

Double the Final Consonant

When a monosyllable or word accented on the last syllable ends in a *single* consonant preceded by a *single* vowel, double the final consonant before a suffix beginning with a vowel.

10. admitted	compelled	equipped	omitted
beginning	conferring	occurred	permitted
committed	controlled	occurrence	referred
committee	dispelled		

Since the words admitted, beginning, committed, and committee are all formed from shorter words accented on the last syllable, it is not permitted that double consonants be omitted. If you have referred to the rule, you will know that the occurrence of a single final consonant preceded by a single vowel has controlled the spelling. If you are equipped with a knowledge of the rule, all doubt will be dispelled about the spelling of such words as compelled, conferring, and occurred.

Confusion of *a* and *e* in the Suffix. Pronounce Carefully

✓11. abundance	audience	endurance	remembrance
assistance	confidence	ignorance	resemblance
assurance	difference	performance	temperament
attendance	experience		

The abundance of assistance gave assurance that the large audience in attendance at the performance would be well managed. The confidence, experience, and endurance of the managers called to remembrance the ignorance and temperament which we had previously seen only because of the difference on this occasion, which bore no resemblance to the one we had endured not long before.

✓12. correspondence	obedience	repentance	sentence
existence	ordinance	resplendent	superintendent
indignant	permanent	secretary	warrant

So indignant was the superintendent when he found correspondence scattered around the office and permanent damage done to the resplendent desk of the secretary, that he at once sought a warrant for the offenders, hoping that they would receive a severe sentence. When they expressed repentance, however, and promised obedience in the future, he merely reminded them of the existence of an ordinance prohibiting such conduct and permitted them to pay for the damage.

✓13. descendant	independence	influence	reference
forcible	independent	irresistible	resistance
formidable	indispensable	perseverance	utterance

It is a formidable task to be the descendant of a man largely responsible for this country's independence, especially when one is of independent spirit. There are constant and forcible references to the fact that one's influence is irresistible, and that perseverance in the right sort of conduct is indispensable. The very utterance of such remarks is annoying, and tends to arouse a spirit of resistance.

Do Not Double the Letter

14. across	balance	interested	traveler
always	excel	opinion	until
awful	harass	professor	useful

Until I became a traveler, I did not realize how useful it is always to keep one's balance. My advice is to keep your opinion to yourself, even in situations which may harass you. Be interested, but

excel in keeping silence, even in the face of truly awful situations which you may come across. Reserve your remarks, as a wise professor friend of mine does, until you are safe at home.

Do Not Add Any Letters

15. athlete	height	lucky	scorch
disastrous	imagination	privilege	similar
forty	lightning	remembrance	tragedy

Even the height of my imagination cannot equal the remembrance of one occasion which almost proved a tragedy. We were lucky that it was not disastrous. We saw the lightning scorch a great tree forty feet from the house and twist it as though by the hands of a giant athlete. Perhaps it is a privilege to witness such a sight, but I do not desire another similar experience.

16. auxiliary	hindrance	necessity	prejudice
control	judgment	operate	prove
cathedral	necessary	operation	welfare
development			

His lack of judgment and his prejudice against an operation even when he knows it is necessary to operate will prove detrimental to his welfare. His presence in the auxiliary committee in control of the development of plans for the cathedral is a necessity. A prolonged illness will be a great hindrance to the project and an inconvenience to many people.

Do Not Lose Any Letters

17. acquaintance	criticize	handkerchief	ruffian
awkward	extraordinary	interrupt	solemn
candidate	governor	meant	

An acquaintance of mine who is a candidate for office has ventured to criticize the governor for his awkward use of a handkerchief. It is true that his excellency often interrupts his speeches in the most extraordinary way. Even a ruffian might show better taste upon a solemn occasion. I am sure, however, that the governor has meant well and that my friend should not be so severe.

18. acknowledge	discipline	knowledge	miscellaneous
acquire	fourteen	laboratory	pamphlet
breathe	gardener	loathe	tyranny

I acknowledge that this little pamphlet of fourteen pages contains a certain amount of miscellaneous information, and that even a

gardener might acquire from it some useful knowledge. The writer seems to me foolish, however, when he says that he loathes the tyranny of science and that no useful discipline of the mind has come from a laboratory. One might as well say that it is useless to breathe.

19. attempt	government	quarter	stretch
condemn	marriage	religious	terrific
criticism	parliament	shepherd	

In making an attempt to use this list of words, should one condemn marriage or offer criticism of the government? Should one write about a religious man who is a shepherd of his people? Can parliament be made to meet in a quarter of an hour? Perhaps all these sentences will be useful in employing the words, but any combination of them requires a terrific stretch of the imagination.

Keep All the Double Letters

20. apparent	assassinate	disappear	opportunity
apparition	carriage	dissolve	tranquillity
appoint	commission	innocent	unnecessary

In this paragraph I shall appoint an apparition of stately carriage and commission him to assassinate the pupil who considers it unnecessary to learn to spell. The innocent and hard-working boy or girl he may with tranquillity pass by. Then, having seized his opportunity, it is apparent that my apparition may disappear with ease and dissolve into thin air. The errors on many a paper, however, will still remain to mark his passage.

21. accommodate	commission	possession	suppressed
battalion	different	recommend	
carelessness	parallel	success	

Now we must accommodate a whole battalion, and commission it to go into action against carelessness. We recommend that all mention of our possession of this mighty force be suppressed, for these troops are different. They are only imaginary. They will, nevertheless, meet with success parallel to that achieved by any army on the field. Perhaps they will conquer you!

22. address	dissipate	interrogative	opposite
brilliant	efficient	misspell	possess
disappoint	embarrass	occasion	volunteer
dissatisfy	excellent		

Please do not volunteer any remarks which may later embarrass you. I know that you are not entirely efficient and that you misspell on occasion. I will even admit that, although you possess a brilliant mind, you sometimes disappoint and dissatisfy me. You might well address yourself to your work and dissipate less of your excellent ability in ways which make many a person raise an interrogative eyebrow. Try the opposite course. Results may surprise you and be very rewarding.

Pairs of Words

23. born	coarse	principal	quiet
borne	course	principle	quite
compliment	precede	prophecy	
complement	proceed	prophecy	

Although born in humble circumstances, he has borne himself well. There is nothing coarse about him. He has received many a compliment as he has proceeded along his course of life. His quiet manner is a desirable complement to his fine principles. If one were to prophesy that he will achieve his principal aims, it is quite certain that the prophecy would be as good as many which have preceded it.

24. advice	alter	formally	their
advise	capital	formerly	stationary
altar	capitol	there	stationery

If I were to give him advice, I should advise him not to alter his plans for the new altar in the church in the capital, the city in which the capitol is located. This design is more formally executed than some which he has formerly done. If it is accepted, there is hope that he will not remain stationary, and that his company will allow his name to appear on their stationery.

25. accept	costume	its	loose
except	custom	it's	lose
affect	council	lead	to
effect	counsel	led	too
choose	decease		
chose	disease		

It's too bad that he did not choose to accept your advice, which would have led him to effect a change in his methods. Considering the loose customs of his community, there is little chance of his re-

ceiving counsel which will affect him favorably and lead him to reform. At present I find little in him to commend except the neatness of his costume. You will remember that after the decease of his father, who died from a lingering disease, the town council chose him to fill his father's office. This position with its temptations has caused him to lose his fine qualities.

Use No Hyphens

26. baseball	classmate	roommate	schoolmate
basketball	classroom	schoolhouse	teammate
bathroom	football	schoolboy	together
bedroom	inasmuch		

The two schoolboys had been schoolmates in the same schoolhouse, classmates in the same classroom, and teammates on the same football, baseball, and basketball teams. At college they had finally been roommates, sharing the same bedroom and bathroom. Inasmuch as they have been so much together, it is not surprising that they, like these words in the exercise, are still closely associated.

27. altogether	horseshoe	notebook	railroad
anybody	nevertheless	notwithstanding	sunrise
eyesight	newspaper	nowadays	textbook
fireplace			

As I walked to the railroad just at sunrise, carrying my textbook, a notebook, and a newspaper, I came upon a horseshoe lying in the road. Although it is altogether improbable that people nowadays believe that a horseshoe brings luck, I nevertheless took this one, notwithstanding the rust on it, to hang over my fireplace, where anyone with good eyesight may see it.

Possessive Singular

Add an apostrophe and then an s.

28. author's	Dickens's	girl's	Jones's
boy's	dramatist's	Harris's	principal's
Curtis's	friend's	John's	Shakespeare's

If Shakespeare's plays are all that the principal's speeches lead us to believe, and Dickens's novels are as great as Mr. Jones's remarks imply, then a boy's or a girl's education must be improved by a study of either author's works. I sympathize with my friend's

opinion that any modern dramatist's productions are interesting, and even with Curtis's interest in motion pictures, but I do not agree with Harris's assertion that great works of the past can be disregarded. Whatever else my son may read, I want a knowledge of great drama and great novels which reveal the life of the past to be part of John's education.

Possessive Plural

Add an apostrophe if the noun ends in *s*; otherwise add an apostrophe and then an *s*.

29. boys'	gentlemen's	ladies'	witches'
children's	girls'	monkeys'	women's
foxes'	Joneses'	speakers'	writers'

The ladies' and gentlemen's merriment showed that they enjoyed the monkeys' antics and the witches' prophesies at the Joneses' party quite as much as they did the children's clever costumes. Writers' and speakers' accounts of the party mentioned the boys' and girls' excitement over the foxes' escape from their cages, and the fact that the women's shrieks of alarm were evidently taken as part of the fun.

Adverbs — Keep the Whole Word and Add *ly*

30. completely	naturally	popularly	undoubtedly
critically	personally	occasionally	
definitely	physically	scarcely	

I am completely and definitely opposed to speaking critically when I have no grounds for judgment. Naturally I may occasionally violate my principle. Undoubtedly when I feel personally involved, it is almost physically impossible to avoid expressing an opinion. I believe, however, that I am scarcely ever guilty of pronouncing upon a popularly discussed subject without some evidence for opinion.

31. comparatively	immediately	practically	totally
especially	particularly	principally	usually
finally	peculiarly	separately	

It is comparatively easy to tumble some groups of words into a paragraph, especially when some particularly fitting combination of ideas springs immediately into one's mind. Finally, however, one comes upon peculiarly combined groups which seem to make the

task practically impossible. Usually one is not totally defeated, for the words which principally cause difficulty can be used in connected thought as well as they can separately.

These are Separate Words

32. all right	inasmuch as	per cent	school spirit
any one *	near by	some one *	human beings
et cetera	no one	in spite of	worth while †

* *Anyone* and *someone* are also used, especially when there is no emphasis on *one*, a single individual.

† *Worth while*, when used otherwise than as a predicate adjective, is not hyphenated.

Any one must admit that school spirit is all right, inasmuch as it expresses the emotions and loyalties of young human beings. Some one may urge that devotion is not shown by songs, cheers, et cetera. In spite of the opinion that such demonstrations are about ninety per cent mere noise, no one who has been fortunate enough to observe boys or girls in a school near by will deny that evidences of love for their school are worth while.

For the Mechanic

33. balloon	efficiency	guarantee	manufacturer
batteries	exhaust	guard	nickel
carburetor	expense	machinery	vacuum
chauffeur	garage	manoeuvre	

Many a manufacturer is willing to guarantee that the efficiency of the machinery in his car will save you expense and not exhaust your resources. To those who are qualified to discuss them we will leave the merits of balloon tires, and various kinds of batteries and carburetors. What we maintain is that a chauffeur who cannot take a car from the garage and manoeuvre it without banging up a guard or scratching the nickel must have a vacuum inside his skull and should receive proper treatment from experts.

Words from School Life

34. amateur	athlete	curriculum	gymnasium
association	competitive	education	organization
athletic	compulsory	examination	tournament

A certain amateur athletic association has maintained that a student receives a more complete education if compulsory athletics are

made a part of the curriculum. A physical examination should also be part of the work in the gymnasium. The organization of contests and tournaments does much to develop the athlete and to add the competitive element which brings enjoyment.

35. absence	knowledge	mathematics	sophomore
competition	laboratory	obedience	typewriting
ineligible	library	secretary	

In the laboratory, the mathematics classroom, the typewriting room, and the library we need more competition for real achievement. We need more desire for knowledge. The absence of a will to achieve leaves one ineligible for advancement in life. A sophomore or a secretary may give routine obedience, may do consistently just as much — and as little — as the job requires. But without the desire for mastery he remains while others pass by.

Grammatical Terms

36. accusative	apposition	indefinite	participial
adjectively	complement	independent	possessive
adverbially	dependent	participle	subordinate
antecedent	grammar		

What does it mean to you to hear that a word is used adjectively or adverbially, that a pronoun has an antecedent, or that a noun is in the accusative case? Do you realize that intelligent discussion about grammar is dependent upon your knowing the meaning of terms? All talk about a noun in apposition, a complement, a participle or a participial phrase, an independent or a subordinate clause is a mere lot of sounds unless you have a definite knowledge of what these terms mean. Be possessive; learn the vocabulary of grammar!

The Apostrophe Goes in Where the Letter Comes Out

37. can't	haven't	o'clock	wouldn't
doesn't	he'll	shouldn't	you're
don't	isn't	won't	

It can't be true that you don't know how to use an apostrophe! You're just as able as any other student, and I haven't seen a boy or girl who doesn't know that apostrophes shouldn't be omitted. But isn't it easy to forget one? Wouldn't you like to have a perfect paper, or haven't you any pride? It won't be long now until three o'clock. Then we'll examine the pupil who leaves out apostrophes and see whether he'll go home promptly or not.

Pronounce Them Very Carefully

38. aeroplane *	gallant	maintenance	repetition
despite	inevitable	poison	thousand
despair	maintain	prominent	village
fifth			

* *Airplane* is replacing this more difficult form.

The little band of a thousand men made a gallant stand in the village despite the bombing by aeroplanes and the clouds of poison gas. A repetition of the attack of the previous day seemed inevitable. Maintenance of the lines of communication was almost impossible, but they did not despair. Prominent officers had assured them that they would be relieved by the fifth division if they would maintain their position until daylight of the next morning. Despite the odds against them, they held on.

Some More to Pronounce

39. dilapidated	importance	preparation	representative
destruction	mischievous	pleasant	rheumatism
enthusiasm	porch	prevalent	ridiculous
enough			

The ridiculous old representative of a company which made a preparation for the relief of rheumatism was full of his own importance. Since the disease was prevalent in the town, he took his stand upon the porch of a dilapidated old house and addressed the crowd with enthusiasm. A mischievous youngster, however, provided pleasant amusement by the destruction of a support, which dropped the porch just enough to spill the salesman into the crowd.

Also to be Sounded Carefully

40. murmur	chieftain	surprise	tendency
monotonous	stretch	sensible	villain
messenger	separate	shrewd	whether
possible			

A chieftain, a villain, a messenger, and the monotonous murmur of an aeroplane furnish the basis of our wild-west plot. Let us see. We shall separate the chieftain and make him stretch his arms aloft in prayer. Then we'll sneak up on the villain and surprise him if possible. If the old fellow is shrewd and sensible, as Indians are supposed to be, he will have a tendency to be on guard. We wonder whether — I'm sorry; the words are used up!

Continue Careful Pronunciation

41. appearance	equivalent	miniature	twelfth
benefit	fundamental	prompt	telephone
decision	manual	salary	yesterday

Yesterday, the twelfth, I had occasion to telephone to you about the excellent appearance of the manual which you have written on the construction of miniature aeroplanes. The prompt manner in which this work was completed fully justifies our decision that you should benefit by an increase in salary. Promptness and fine workmanship are fundamental in the work of this company; they have no equivalent. I congratulate you upon showing both qualities and upon your progress in this company.

A Final List to Pronounce

42. dagger	ecstasy	medicine	purchased
describe	furnace	passenger	religion
despise	furniture	restaurant	vegetables
divide	implement		

When the passenger had purchased in the restaurant a meal of vegetables which he despised and which tasted like medicine, he contemplated with anything but ecstasy the furniture and the ugly pipe which led from the furnace. A dagger and other implements of war hung upon the divided wall set him thinking about an ancient religion which had been described to him.

Too Late for Classification

43. banana	paraffin	shoulder	unconscious
disgust	physician	slippery	yacht
guilty	people	smooth	

A banana skin lying on the deck of the yacht attracted the attention of the physician who was bending over the unconscious man and examining his shoulder. The doctor gave a grunt of disgust at the carelessness of people who are guilty of throwing down such an object — as smooth and as slippery as paraffin — instead of tossing it over the rail into the sea.

The Bitter End

44. advisable	amount	familiar	succeed
amusing	bury	imagine	wonderful
already	damage	mere	

If you like to imagine how wonderful it would be to succeed, it is advisable for you to become familiar with the amount of damage which may be done by what some people consider "mere errors in spelling." Some of you have already learned that they are far from amusing. I advise those who have not to bury their faces in this book and review carefully before the final test.

Victory Test

1. A *repetition* of the *occurrence* should *disgust* any man *interested* in *peaceful government*.
2. We *recommend* that no *reference* be made to the *pamphlet* which the *professor* published for use in his *laboratory*.
3. It is *quite unnecessary* for us to work *together* to produce *brilliant* work in *science*.
4. One can with *safety prophesy* that this *ordinance* will produce a change in both *maintenance* and *operation* of the system.
5. *Occasionally* I have been *led* to *believe* that his *resemblance* to me may *embarrass* me.
6. *Usually* his *influence* is a *hindrance* to our work for the *benefit* of the *village*.
7. *Undoubtedly* there was much *sensible criticism* of the acting of the *villain* in the *tragedy*.
8. He had no *opportunity* for *repentance* of the *mischief* he had done by destroying the *manual* on *medicine*.
9. She *suppressed* an almost *irresistible tendency* toward a *ridiculous* display of *temperament*.
10. *Ninety ladies'* dresses *disappeared* soon after they had been *received* in *separate* boxes.

B. DRILL IN PUNCTUATION. REVIEW

Self-Analysis

Take the following paragraph from dictation. Can you supply punctuation which most people would consider necessary to make clear the meaning of each sentence?

No I dont want you Ellen John is helping me go to the cabinet John bring me the box of pepper the soda and a small pan cant you hurry a little get the jar of soda first the brown one on the lower shelf be quick looking from this window I can see your father coming now he will of course want his dinner on time I dont wonder that he calls you Linger N Fiddle D D your address should be 100 Drag

Street Slumberville Dreamland your habits being what they are I almost despair of you your father who is a very practical man certainly has remarkable patience with you when he comes in he will say Ive been thinking about that boy but I dont know how to hurry him for he takes his own pace certainly he is slow and I suppose he always will be a turtle being a turtle must crawl

1. *Ending*

- a. Use a period after a *declarative sentence*, a *non-exclamatory sentence*, or an *abbreviation*.
- b. Use a question mark after a *direct question*, *not* after an indirect question.
- c. Use an exclamation mark after an *exclamatory sentence*.

For Example:

The trees bent before the wind. (Declarative non-exclamatory.)

At what time are you leaving? (Direct question.)

The C.C.C. camp is at Ashland. (Abbreviation.)

Mabel asked where we were going. (Indirect question.)

How fragrant those lilies are! (Exclamation.)

Practice:

1. Have you ever seen an ice mine my friend Dr Durant took me to see the one near Clearfield Pa the mine is nothing but an old shaft once dug in search of silver it extends about thirty feet into the ground from the shaft and from cracks in the ground around it comes very cold air the hotter the day the more cold air comes out ice freezes in the shaft as water is condensed from the air what a marvel it is we wonder where the cold air is stored
2. She asked where he had been why did she ask here is the answer the boy had been studying for several years in Dr Brown's school now he was back for his vacation with Mr and Mrs Harris naturally she wanted to hear all the latest news they had lived as children on the same street what street was it let me think I believe it was Dolton Ave put yourself in their places what fun it must have been to chat about old times
3. The great difference between Mr Leland and Dr Morse lies in their attitude toward the past the former believes that the past is of little importance it is gone why worry about it keep your mind on the present how silly it is to think of by-gone days

when the present is so important Mr Morse takes just the opposite point of view how can we forget the past is it not inseparable from the present use the past make it the basis of present action how foolish it is to stumble along without thinking of yesterday thus do these two gentlemen argue with whom do you agree

2. *Calling, Explaining, and Itemizing*

- a. Set off by commas nouns of direct address.
- b. Set off by commas nouns in apposition plus their modifiers. Intensive pronouns, as in "John himself," and restrictive appositives, as in "the novel *Lorna Doone*," are not set off.
- c. Separate by commas words or groups of words in a series.
- d. Separate by commas two adjectives parallel in thought; that is, two adjectives which could sensibly be joined by *and*.

For Example:

Jane, have you finished the book? (Direct address.)

This is Mr. Gerry, the only survivor. (Apposition.)

For breakfast we had toast, eggs, and bacon. (Series.)

He was just a shivering, distressed puppy. (Parallel adjectives.)

Practice:

1. Clara do you remember the last race of the series June was sailing her boat the *Crash* I was her crew the most exciting moment came when we were making the last tack toward the buoy at the finish line a howling tearing squall caught us in less than a minute the mast bent quivered and broke over the side it went with sail and rigging can't you still see us what a mess we were in and how glad we were to be picked up
2. This gallant courageous friend of mine faced life patiently eagerly and happily he was a thoroughly alert enthusiastic person the kind we all admire who faced difficulty with pleasure in work in play in the office or in the home he was always the same his great handicap the loss of his eyesight had made very little difference in his attitude he saw with his soul what he could not see with his eyes I shall always think of him as an inspiring outstanding example of determination resourcefulness and good cheer
3. There is no doubt my friend that our memories cast off many important aspects of life and retain their hold on much that

we ourselves consider commonplace why my dear sir there occurred in 1918 a crisis in my life a veritable tragedy I lost friends money and reputation at the time I was gloomy undecided and very much discouraged do I retain this experience in memory of course I do such matters are indelibly written in human experience however my point the one my friend which I wish to emphasize is that I do not think of this depressing experience half so often as I do many minor daily commonplace experiences adventures at the old swimming hole my first long pants and the last days of college are still high points of my existence

3. *Interruptions, Dates, Addresses*

- a. Set off by commas parenthetic words, phrases, and clauses.
- b. Parenthetic expressions which markedly interrupt thought may be set off by parentheses or dashes.
- c. Set off by commas all items but the first in dates and addresses when these are included in sentences.

Note: Month and day, or street and number, count as single items.

For Example:

I hope, nevertheless, that you will go. (Parenthetic word.)

This is, all things considered, a very desirable plan. (Parenthetic phrase.)

You will find, as I have told you before, a cabin half way up the mountain. (Parenthetic clause.)

Tomorrow the workers (I mean regular employees) will meet here. (Interruption of thought justifying parentheses or dashes.)

On April 4, 1935, my uncle bought a house at 12 Furby Street, Winnipeg, Manitoba. (Date and address.)

Practice:

1. On December 2 1936 we opened a new factory at 891 Grove Street Toronto Ontario for a time conditions were very favorable our men we employed about a hundred were good workers and friendly to us after some months however discontent became evident the majority of the workers were generally speaking satisfied with their pay and work within a few days therefore we were able to trace the source of the trouble

it had arisen as we had suspected among a few lazy fellows these we replaced and soon had our plant running smoothly and satisfactorily again

2. I once lived at 27 Frontenac St Kingston Ontario here as you will recall I had a very interesting neighbor Dr Clark he was in the opinion of many the most amusing man in our town he could however sometimes be very severe I shall never forget I was then only a very small boy what the old doctor said to a man who was cruel to his horses horses I regret to say are no longer common in Kingston Dr Clark's speech in their defense however will never be forgotten
3. My friend Oliver Black I refer to the well-known author was born on August 20 1892 at 159 Fifth Avenue Omaha Nebraska during his childhood he knew intimately he tells me Chauncey Depew the famous after-dinner speaker thus he heard of course many of Mr Depew's favorite anecdotes he learned moreover how to tell stories effectively the one he liked best although it was a very ancient tale concerned the woman who said "great gobs soaked him" when she meant "great sobs choked him" Mr. Black now living at 142 Alta Ave Dallas Texas intends to visit me on Thursday January 4 then as you may surmise I shall replenish my stock of after-dinner stories

4. *Punctuating Phrases*

- a. Set off by commas participial phrases which are non-restrictive.
- b. Set off by commas an absolute phrase.

For Example:

My dog, being very much irritated, growled and snapped.

(Non-restrictive participial phrase.)

Turning quickly around, I discovered him following me. (Non-restrictive participial phrase beginning a sentence.)

The car parked near the tree is mine. (Restrictive participial phrase.)

Our work being difficult, we studied hard. (Absolute phrase.)

Practice:

1. Supper being finished the people of the Serbian town gathered in one home for the evening on a bench attached to the stove and made partly of the same material sat the oldest men smoking and talking at their feet were middle-aged men

sitting on low stools each shelling corn into a basket in front of him seated along the wall were the older women spinning wool or flax or hemp someone having finished a story the young women would sing a song having some relation to it during the evening many a tale of valor was told having participated in military exploits the men both young and old had stirring tales to tell

2. A very stout lady having slipped on an icy incline was surprised to find herself suddenly tobogganing down hill with great speed the boy on whose chest she had fallen being smothered by her weight said nothing the lady feeling very much scared and out of breath merely held fast arriving at the bottom of the hill she still clung on then however the boy growing tired of the situation said with remarkable courtesy, "Pardon me madam this is as far as I go"
3. The absolute phrase being rather difficult I reviewed it thoroughly my pupils however being too optimistic did not pay attention I was of course very much disturbed the examination being close at hand something I believed must be done appeal to reason being my only hope I decided to make a speech on the subject Friday the day when I had decided to talk at last came being in a very irritable frame of mind I told the class that the absolute phrase being of great importance must be mastered inattentive students being inexcusable I would not tolerate them I am glad to say that most of my students being ambitious were impressed many of them having honestly tried to prepare their work received high marks

5. *Punctuation in Compound Sentences*

- a. Place a comma before the co-ordinate conjunctions *and*, *but*, and *or* when they join independent statements.
- b. When these conjunctions are omitted, use a semicolon.
- c. Use a semicolon before *and*, *but*, and *or* if the clauses which they join are broken by punctuation.
- d. Use a semicolon before such connectives as *therefore*, *however*, *moreover*, *nevertheless*, *likewise*, *whereas*, *thus*, *consequently*.

For Example:

We like the house, but the furnishings are not attractive. (Comma before co-ordinating conjunction.)

The headlights are properly adjusted; they will pass the inspection. (Omitted conjunction.)

Our truck, which had broken down and blocked the street, was at last removed by a derrick-car; but traffic, which had been badly tangled, was not straightened out for nearly an hour. (Internal punctuation justifying a semicolon.)

We believe in him; therefore we shall follow him. (Semicolon before a co-ordinating adverb.)

Practice:

1. The first requirement for the making of an incandescent light was the production of a high vacuum therefore Edison experimented in this field until he could get a vacuum of a millionth part of an atmosphere next came the search for a filament about a hundred thousand dollars was spent in the search for materials about six thousand of which were tested but the final choice was a sort of Japanese bamboo the kind of which fans are made it was a long search but it was successful a new era had begun
2. The story was disorderly in style no one could understand it it was dull it was monotonous consequently no one could enjoy it it did not make you laugh nor did it make you cry therefore it had no appeal why do people write such stories no one buys them and no one even borrows them
3. An absent-minded professor being very hungry once seated himself at a table in a cafeteria but of course no one came to wait on him finally the manager came and the professor explained his plight he was listened to courteously but the manager explained that he must wait upon himself "oh, I see," mused the professor "but have you any idea about how soon I shall be here"
4. Lincoln the rail-splitter developed a rugged body thus he endured having a good mind he was able to use his strength intelligently thus he became truly wise his spirit dominated both his mind and his body hence he directed his life to worthy purposes I do not wish to seem too serious however I believe that the great men of the world have been great like Lincoln in body mind and attitude
5. My friend believes that all people ought to be satisfied but I believe in the creative influence of dissatisfaction the satisfied person is usually smug the dissatisfied person is more often creative of course I do not like those who are merely uneasy moreover I am not referring to "crabbers" such a person as I

have in mind is ambitious eager to get ahead and never content with anything short of perfection he may fail to attain his ideals yet he will always try he may be gratified with what he accomplishes however he is never self-satisfied he gains one round of the ladder of success then he immediately reaches for a higher one consequently he has always achieved in the past and there is every indication that he will in the future continue to progress and to be a leader of thought

6. Punctuation in Complex Sentences

- a. Place a comma after an initial adverbial clause.
- b. Set off by commas all non-restrictive relative clauses.
- c. Set off by commas all non-restrictive adverbial clauses.
- d. Noun clauses are seldom set off.

Note: Never set off a noun clause used as subject, object, or predicate noun.

For Example:

When he came out, he was covered with dust. (Initial adverbial.)

This building, which was erected in 1840, is still attractive in appearance. (Non-restrictive relative.)

The building which was erected in 1840 is the one on your right. (Restrictive relative.)

She did as I had asked her to do. (Restrictive adverbial.)

You may go, although I prefer to have you remain with me. (Non-restrictive adverbial.)

The question now confronting us, how we can finance a team, is a difficult one. (Noun clause in apposition.)

What he had was what we wanted. (Noun clauses as subject and as predicate noun.)

Notice that non-restrictive clauses add a thought. They mean *in addition*. Restrictive clauses limit your thinking to a particular person, thing, or idea. They mean *consider this particular thing only*. For example: "The pencil that you have is mine" means "the particular pencil that you have, and no other." "My Eversharp, which is on your desk, is broken" means "My Eversharp is broken; in addition it is on your desk." "She came when she was needed" means, "She came at the particular time when she was needed." "She came, although she was not needed" means, "She came; in addition I grant that she was not needed." Observe that non-restrictive

adverbial clauses are often introduced by means of the connectives *for, since, although, though, because, and unless*.

Practice:

1. What you should do early in high school is to consider for what sort of position you are fitted for example Joyce who does well in mathematics and in sciences and who is a mechanic might consider engineering which demands these kinds of skill if you have skills which may fit more than one occupation it is well to think of the possible openings one very important question what are the chances of employment in this field is frequently overlooked seek vocational advice from persons who are qualified to give it such persons will not be hard to find for authorities are increasingly realizing the need of them
- ✓ 2. What is funny to one person is sad to another while I was walking to the city yesterday I saw a small child fall and hurt herself Mrs Walker who was passing by cried as she consoled the child a man who also saw the incident laughed heartily I know what makes this difference in people although I cannot explain it it is a difference which you can understand only if you have observed human beings very carefully when you are older possibly you will realize that some people do not behave like human beings for the simple reason that they are not human
3. When a newspaper is worth reading it is accurate exactly what is going on is revealed in its pages the person who reads it can rely upon what is said *The Evening Bulletin* which is my favorite paper meets this requirement it is always interesting since it is full of human interest stories the greatest tribute which I can pay the *Bulletin* however is that it is invariably truthful it meets the supreme test of reliability while other papers may be more sensational I always read this one because I know it never fakes a story
4. How I did it will never be known as the car skidded I put on the brakes this only made me skid more for the road was slippery when I came to a stop I looked back I had made a complete circle dodging two telephone poles a spectator and a mail box which were in my path Mr Smith who saw the accident said that I did all this while I was going at amazing speed if you can tell me why I was not severely injured I shall appreciate your doing so

7. Quoting

- a. Use double quotation marks to enclose a direct quotation.
- b. Set off by commas the words introducing a direct quotation.
- c. Enclose a *quotation within a quotation* by *single* quotation marks.
- d. Begin a new paragraph each time a new speaker is introduced.

For Example:

"You are very kind," he said. (Direct quotation.)

Tom remarked, "You need to remember the saying, 'Have the will to succeed.' " (Quotation within a quotation.)

"Where are you going?" inquired the stove.

"Out!" gasped the fire. (Dialogue paragraphed.)

Practice:

1. Dr Thomas said the prosecutor look upon the prisoner have you ever seen him before yes replied the doctor just once when was that the lawyer questioned it was a year ago said the physician he came to my office in Medicine Hat and asked to be treated for an injured arm what was the injury asked the prosecutor it resembled answered the doctor the hole left by a bullet the prisoner however assured me that he had fallen upon a large spike which was projecting from a board in his barn this injury the prisoner told me he had received a few hours before
2. The well known statement you can't tell by the looks of a frog how far he will jump was illustrated today said Mrs Mason a tramp came to our house who actually looked industrious unfortunately I fed him before I asked him to work what happened said Mrs. Walker curiously well I guess he turned frog and jumped replied Mrs Mason maybe he was too tired to work said Mrs Walker maybe said Mrs Mason but he wasn't too tired to eat

Notes:

1. A question mark or exclamation point replaces the comma when words of explanation follow a question or exclamation. For example: "What a distressing sight!" she exclaimed.
2. When words of explanation interrupt a quotation, they are followed by a comma *if the first part of the quotation is not a complete sentence*. For example: "I want," said the pupil, "to find a pencil sharpener."

3. When words of explanation interrupt a quotation, they are followed by a period or semicolon if the first part of the quotation is a complete statement. For example: "They will be here soon," said Virginia; "the train is always on time."
4. Do not confuse direct and indirect questions. For example: He asked, "What are you doing?" *He asked what we were doing.*
5. Quotation marks are not used between the sentences of a quotation.
Wrong: He said, "I am going." "Please come with me."
Right: He said, "I am going. Please come with me."

More Practice:

1. The dealer in ice smiled as he remarked my customers are always asking me aren't these electric refrigerators ruining the ice business well aren't they inquired the man to whom he was talking hardly replied the dealer smiling do you realize he went on that the ice business is the third largest business in the country today I never knew that exclaimed the other man probably you did not few people do said the dealer
2. Have you any work for an honest and industrious man said Mike to the manager of the circus not a thing said the manager unless you want to put on this skin and take the place of the lion which died this morning it's a good job said Mike and he was led to the lion cage to begin his duties as he was about to enter a hungry-looking lioness arose from a corner of the cage look here said Mike I'll not go in that cage while that beast is there just then the "beast" yawned sleepily and said in first-class brogue ah divil a bit Mike come on in sure oi'm Oirish too in telling the story the manager said well can you beat it Mike just grinned and said you can't tell by the looks of a beast what's inside of him

8. Enumerations and Illustrations

- a. Use the colon to precede an enumeration, an illustration, or an extended quotation.
- b. Put a comma before *such as* and nothing after it when it introduces a *non-restrictive* construction.
- c. Set off *for example* and *for instance* with commas when they are used parenthetically.
- d. When *that is* and *namely* introduce parts in apposition they are preceded by a semicolon and followed by a comma. *Namely* may also be preceded by a colon.

For Example:

Please buy the following articles: a peck of potatoes, a bunch of celery, and a cabbage. (Enumeration.)

Here is one strange fact: a ball can be balanced on a jet of air. (Illustration.)

Remember his words: "Stop! Cease occasionally your restless and purposeless rushing here and there. You are not living much because you are moving fast." (Extended quotation.)

He believes, for example, that the earth is flat. (*For example* used parenthetically.)

Score the candy; that is, mark into the surface lines that will be breaking points. (*That is* introducing an explanatory idea.)

He lacked two important qualities; namely, energy and common sense. (*Namely* before explanatory ideas.)

Practice:

1. You may be attracted to a person by two qualities his physique and his appearance you will soon find yourself speaking of his qualities summed up in a single word namely his personality this is a sort of collective idea that is it includes several attributes of the man personality is a composite it is the effect produced by the sum total of a man's three phases the physical the mental and the moral in thinking of the personality of Mr Swift for example I consider the effect produced by his appearance his mentality and his attitude toward life
- ✓ 2. I have several friends who undervalue punctuation that is they believe that its importance is over-emphasized for example let us consider my friend Nelson he sells insurance and has many opportunities to use punctuation such as those provided by business letters advertisements and carefully written policies he raises two objections to my ideas about punctuation namely that my rules are not followed by many people and that I stress their importance too much of course what he says is in some degree true for instance publishers may differ in the use of commas and colons punctuation rules are not laws such as we find in mathematics that is they are in reality not rules at all however I insist that they are very important they help all of us in at least two ways namely they enable us to express our thoughts more clearly and they assist us in reading what others have composed

C. FUNDAMENTALS OF GRAMMAR. REVIEW

1. *The Sentence**Diagnostic Test. Sentence Classification.*

Number your paper to correspond with the numbers of the following sentences. From each sentence copy the *simple subject* or subjects and the *simple predicate* or predicates. Next name the sentence according to thought: declarative non-exclamatory, declarative exclamatory, interrogative, etc. Then name the sentence according to structure: simple, compound, complex, compound-complex.

Example: 1. The birds flew south.

1. birds flew. Declarative non-exclamatory.
Simple.

1. At that minute we were passing an old mill.
2. There were twelve of the men in the chosen group.
3. Of course the automobile and the telephone have greatly changed our national life.
4. The man baited his hook, threw in his line, and waited for a bite.
5. What a beautiful day this is!
6. To find the cause of the delay seemed impossible.
7. Helen was mending a dress, and Martha appeared to be reading a magazine.
8. When the touchdown was finally scored, the spectators were wild with joy.
9. Do you ever travel by that route, or do you always avoid it?
10. Don't believe a word that he says!
11. Go at once yourself, or send a messenger whom you can trust.
12. When the small boy saw his football lodged in the tree, he sat down and howled lustily.
13. There are no reasons why the road should not be built at once.
14. Can you find any cause for his not passing the examination?
15. Most automobiles of this make run well; but mine seems to be an exception, and it has caused me much expense.
16. The bark of a dog in the distance and the rustle of leaves were the only sounds that we could hear.
17. In a moment one of the men came in with the report that the road was clear.

18. I liked very little that I saw in the house, but I did not notice the room to which you refer.
19. It is strange that you have not found the money.
20. What strange people we saw and what strange experiences we encountered!

a. Classification of Sentences According to Thought

A sentence is a group of related words expressing one complete thought — not a part of a thought or two or three thoughts, but ONE complete thought. "The weather is very warm today" is a complete sentence. "Walking down the street," only part of a thought, is not a sentence. "I own a Buick, but it is cold weather, and my father's name is John" is not a sentence, for it is more than one complete thought. "The book awarded as a prize is a first edition" is a complete sentence.

By means of sentences, we may express different types of thoughts: (a) statements, (b) commands, (c) questions, (d) indications of emotions. Thus sentences are used for different purposes.

1. He wears a red tie. (Statement) *Declarative Non-Exclamatory*
2. Pass that book to me. (Command) *Declarative Non-Exclamatory (or Imperative)*
3. Do you enjoy golf? (Question) *Interrogative Non-Exclamatory*
4. What a beautiful view that is! (Emotion) *Declarative Exclamatory*
5. How in the world did he do that! *Interrogative Exclamatory*

Practice 1:

Classify the following sentences according to thought:

1. How strange that you do not understand! *Exclamatory*
2. What an extraordinary person you are! *"*
3. There is no doubt that we shall undertake the work. *Declarative*
4. Why do you ask? *Interrogative*
5. Yes, you may trust me; I shall do my best. *Declarative*
6. Even though the style is good, do you not see that the work is without value? *Interrogative*
7. Please step over there and wait for your turn. *Imperative*
8. We played nine holes of golf; then we had lunch with Helen. *Declarative*
9. How I wish that I could go! *Exclamatory*
10. Which one do you prefer? *Interrogative*
11. If you do not hurry, we shall be late. *Imperative*
12. What a terrible experience you must have had! *Exclamatory*

Practice 2:

Note that a sentence is *one complete thought*. Which of the following are correct and complete sentences? Revise those that are incomplete, and those that contain two or more unrelated thoughts:

1. The young man being in a happy mood.
2. What an attractive lad he is!
3. Here is the problem. A difficult one, too.
4. Can you give me an answer by Friday?
5. Taking everything into consideration.
6. Her name was Elizabeth, her father was an artist, tennis was her favorite game.
7. How can you ever manage such confusing situations!
8. Take the first road to the left. The one leading to West Boylston.
9. My first impulse being to accept.
10. Now do you know what a sentence really is?

Practice 3:

Classify the following complete sentences according to thought; revise any incomplete sentences:

1. Come with me in imagination to the flower festival of Japan.
2. Until the last minute of the ninth inning when the third man was struck out.
3. Whence came these loyal patriots?
4. What strange markings these cats have!
5. Where the last ray of sunshine lingers longest and the frost is late in coming.
6. The boys planned to have a party for the new students.
7. Do not delay beyond spring.
8. Let me see what you have!
9. Did you find what you lost?
10. Formerly president of his class, now head of the student council.

b. Classification of Sentences According to Structure

In addition to being named for their purpose, for the kinds of thought which they express, sentences are also classified according to form, the manner in which they are built: for example,

A simple sentence contains one subject and one predicate.

Examples: "Richard went away." "John and Richard play tennis and swim."

Both subject and predicate may contain two or more parts.

A *compound sentence* has two or more independent clauses. An independent clause is one which makes a complete assertion. Removed from the sentence in which it stands, it is like a simple sentence.

Example: "I went to Montreal, but she went to Quebec."

A *complex sentence* has one independent clause and one or more dependent clauses. A dependent clause is one which does not make a complete assertion; it depends upon some other part of the sentence to complete its meaning. It is only a part of a sentence. Such clauses are used as nouns, adverbs, and adjectives. Read what is said about dependent clauses, page 307.

Examples: (The dependent clauses are italicized.)

1. I know *who you are*. (Noun)
2. The books *which you read* are instructive. (Adjective)
3. *If you think*, you can answer the question. (Adverb)

Notice that each of these sentences is complex; it consists of an independent and a dependent clause.

A *compound-complex sentence* consists of two or more independent clauses, and at least one dependent clause.

Example: "The road which is on the left leads to Hamilton, and that one on the right leads to Guelph."

Practice 1:

Classify the following sentences according to structure:

1. Anyone (who knows how to run a car) will give you the same advice. *do* *complex*
2. Tom (standing near by) overheard the entire conversation; however, he did not venture to interrupt. *thought & direction* *compound*
3. Honesty is the best principle, but (a principal trouble with many people is that) they do not realize this truth. *complex*
4. How lonely it seemed with the children away! *simple*
5. Each of the teams was ready for action, and delay no longer seemed necessary. *compound*
6. You must realize that your trouble is due to the fact that you do not appreciate what is truly artistic. *complex*
7. My sister looks like me, although she is taller than I. *compound*
8. Do you agree that neither humor nor originality is sufficient? *simple*

9. Can you carry the books as well as the bundles?
 10. What we need is politicians who are statesmen.

Practice 2:

Classify the following sentences according to structure:

1. Several yards away stood a large house and a three-car garage.
2. Only a careful observer could have seen the slow change in color.
3. Under the trees and beyond the brook both daffodils and tulips bloomed.
4. Can't we hunt for the treasure this afternoon?
5. Until the last day John was not sure that he would be able to see the game.
6. Wishing to find a seat as quickly as possible, he dashed down the aisle.
7. The boys planned the picnic and the girls provided the food.
8. The books which you gave me and the radio which I borrowed from Jane kept me from being lonely.
9. The general course which Fred is taking does not require mathematics, but the college preparatory course which Louise is taking requires both algebra and geometry.
10. The juniors and the seniors worked and played together.

Practice 3:

Classify the following sentences according to *thought and structure*.
 Revise those which are incomplete.

1. Robinson was jolly and enthusiastic.
2. We need some one who is thoroughly reliable.
3. Being in poor physical condition at this time.
4. Take the books to the office and leave them with Miss Bridges.
5. If you will try, I will help you.
6. I like baseball, but Edward prefers football.
7. How can you make such statements!
8. Which, of course, is exactly what happened.
9. Don't wait for an invitation; visit us whenever you like.
10. If, having given the matter careful consideration, you decide to return.

C.

2. Important Sentence Parts

Observation of a few correct sentences will show you that a well-built sentence, like a well-built house, consists of certain fundamental parts:

The predicate, a part which makes an assertion.

Example: John *works in a mill*.

The predicate verb, or simple predicate, is *works*.

A simple sentence may have a compound predicate.

Example: John *works* in a mill by day, and *plays* in an orchestra by night.

The compound predicate verb is *works and plays*.

2 The subject, a part about which this assertion is made.

Example: *John* works in a mill.

The simple subject, or subject substantive, is *John*.

A simple sentence may, however, have a compound subject.

Example: *John and Fred* work in a mill.

A simple sentence may also contain both a compound subject and a compound predicate.

Example: *John and Fred* by day *work* in a mill and by night *play* in an orchestra.

3 The direct object, a part of the predicate which receives the action done by the subject.

Example: The man painted the *building*.

4 The indirect object, a part which tells to whom or for whom the action is done, but which is not preceded by the word *to* or *for*.

Example: He sent *me* a book.

Notice that the indirect object occurs only in company with a direct object.

5 The predicate objective is an added object used to tell what the direct object was or became. It usually occurs after verbs of making, choosing, calling, thinking, creating, and the like.

Example: They made him *king*.

Notice that the predicate objective occurs only in company with a direct object.

6 The retained object looks very much like a direct object, but it is used only to complete a transitive passive verb.

Example: He was given some *medicine* by the doctor. (The doctor gave him some medicine.)

7. The predicate noun is a noun used after the verb to mean the same as the subject or to modify it.

Example: He was a *leader*. (Predicate noun)

8. The predicate adjective is an adjective used after the verb to modify the subject.

Examples: Thomas was *generous*. (Predicate adjective)

9. A noun in apposition is a noun placed in relation to another noun to explain it. Usually it stands immediately after the noun with which it is in apposition.

Example: Blake, our president, was an honest man.

10. A noun of direct address indicates the person to whom we speak.

Example: I tell you, sir, that it is impossible.

Practice 1:

Identify and explain each of the italicized parts:

1. They made *Masterson* captain of the team.
2. *John and Bill* worked and played throughout their college days.
3. This is the *friend* of whom I spoke.
4. Mr. Burrows, my *friend* from Acton, was a naturalist.
5. I was given a *loving cup* by my classmates.
6. *John*, please remember that *this* is an easy *sentence*.
7. I gave him *orders* to come at once.
8. Your *opinion*, that the situation is encouraging, makes me very happy.
9. Give me *your hand*, Edward; I am proud of you.
10. We appointed him *chairman* of the committee.

Practice 2:

Identify and explain each of the italicized parts:

1. I was assigned *room* thirteen.
2. I tell you, Edward, that this *story*, "On the Trail of Ancient Man," is very interesting.
3. Some *students* overlook an *object*, but declare that finding the *subject* is easy.
4. Do you know *how to use* the information and skill *which you are developing*?
5. An *appositive*, a *noun* that explains another *noun*, *is* a very useful *construction*.

6. The *predicate* is the *part which makes the assertion*; however, the *subject* is the *part which explains the assertion*. Do you see the difference?
7. *Predicate objectives* make me unhappy.
8. *He was told how he could do it*.
9. We always *liked reading good literature*.
10. The statement that you have mastered *appositives* is debatable.

3. The Eight Parts of Speech

a. Nouns

Nouns or *substantives* are words which are names of persons, of places, of things, of qualities.

A *common noun* designates any one of a class of objects; for example: *fox, house, airship*.

A *proper noun* indicates a particular person, or place, or thing. *John Brown, Quebec, Parliament* are proper nouns.

An *abstract noun* denotes a quality, condition, or feeling. *Heat, cold, faith, and fear* are abstract nouns. They denote qualities or conditions that do not exist alone; they exist only in other material things or in the minds of living beings.

A *collective noun* is a name of a group taken as a unit; for instance: *committee, regiment, flock*.

Practice:

Identify the nouns in the following sentences as common, proper, abstract, or collective:

1. With amazement, I watched the fox dash across the campus.
2. This committee lacked courage and purpose.
3. My regiment leaves for Camp Borden on Friday.
4. The intense heat was a reason for our selection of a camp at the seashore.
5. The Senate will adjourn on Friday; on this occasion, Senator Marvel will deliver an address on international relations.
6. The class in English read *Giants in the Earth* with pleasure.
7. Professor Atkinson described fear as a force in modern life.
8. As Smith fired the gun, a flock of birds scattered in all directions.
9. His leaving delayed action and caused our group unnecessary embarrassment.
10. You will need this information when you study capitalization and the relation of nouns and verbs.

b. Pronouns

Pronouns are words that take the place of nouns, thus enabling us to avoid repeating the nouns again and again.

Diagnostic Test — Pronouns

Rewrite the following sentences, correcting all errors in the use of pronouns. There are ten.

1. There is little difference between you and ~~I~~ *me*.
2. Who should my friend and ~~myself~~ choose to help us?
3. All ~~us~~ *the girls* girls think that they should have more frequent dances at the school.
4. It ~~says in the book~~ *the book says* that there was little difference between ~~(him)~~ and his twin brother. *and him*
5. Who ~~did~~ *was* you intend to appoint?
6. Who do you think was meant by his remark?
7. A strange dog followed Caroline and ~~I~~ *me* home.
8. Who do they want in their party?
9. ~~Yourself~~ and your family are invited to come.
10. Who did they really think was responsible?

(1) Classification of Pronouns

- (1) Personal:* I, he, she, it, we, you, they — pronouns which have different forms for the first, second, and third persons.
- (2) Relative:* Who, which, that — pronouns which introduce relative clauses.
- (3) Demonstrative:* This, that, these, and those — pronouns which point out a person, place, or thing.
- (4) Indefinite:* Each, any, all, others, etc. — pronouns which do not point out any single object or person.
- Interrogative:* Who, which, what — pronouns which introduce questions.
- Emphatic:* Myself, herself, himself — pronouns which are added to other nouns and pronouns for emphasis.
- Reflexive:* Pronouns ending in *self* which refer to a noun or another pronoun already used in the sentence.

Practice:

Name each of the pronouns in the following sentences:

1. They hoped that each of us would hold himself ready to go.
2. I myself spoke to each of the persons who came into the room.

3. You will hurt yourself if you do that.
4. All of them wanted the others to meet anyone who arrived.
5. Where do you want him to seat himself?
6. He cannot picture himself as president.
7. We like both books; either will suit us.
8. These are the ones which we wanted.
9. He saw himself reflected in mirrors around the room.
10. What do they want of us?
11. The textbook itself gives directions for all to follow.
12. One cat settled herself comfortably in the chair.
13. Don't do that!
14. These are the ones which you ordered, madam.
15. Can't either of them understand that?
16. I said that myself a long time ago.
17. "What do I care?" mumbled the boy to himself.
18. Those who come late must find seats for themselves.
19. Each of them voted to suit himself.
20. What do you think of the law which is being proposed?

(2) Correct Case Forms of Pronouns

Personal pronouns have nominative and objective cases. They have no real possessive case. Here are declensions showing the case forms:

	<i>First Person Pronouns</i>	
	Singular	Plural
Nominative	I	we
Objective	me	us

	<i>Second Person Pronouns</i>	
Nominative	you (thou)	you (ye)
Objective	you (thee)	you (ye)

Note: The forms *my*, *our*, *your*, and *thy* are classed as pronominal adjectives rather than as possessive case forms.

Although the older forms given in parentheses are not in everyday use, they are frequently found in reading and should be recognized.

Third Person Pronouns

	Singular			Plural
	Masculine	Feminine	Neuter	
Nominative	he	she	it	they
Objective	him	her	it	them

Note: The forms *his*, *hers*, *its*, *their*, and *theirs* are classed as pronominal adjectives rather than as possessive case forms.

The forms *mine*, *thine*, *his*, *hers*, *ours*, *yours*, and *theirs* are, however, sometimes used in the ordinary constructions of the pronoun, and are then described as possessive pronouns.

Will you lend me your book; I have lost *mine* (possessive pronoun, objective case).

The *case* of a pronoun is determined by its use in the sentence in which it stands. *Subjects* and *predicate nominatives* are in the *nominative* case. *Objects* of verbs and of prepositions are in the *objective* case. A *pronoun in apposition* agrees in case with the word which it explains. A pronoun used as the *subject of an infinitive* is in the *objective* case.

Practice 1:

In the following sentences choose from the forms in parentheses the case which is correct. Explain your choice.

1. The manager gave my sister and (I, me) tickets for the dance.
2. No one but (he, him) could have taken that prize.
3. A falling piece of slate struck (he, him) and (I, me).
4. Just between you and (I, me) I really do not like him.
5. (Us, we) girls are on the class ring committee.
6. (Her, she) and (I, me) were chosen as delegates.
7. The winner seemed to be (he him).
8. The dog followed Sarah and (I, me).
9. The boy in the room at the time was (I, me).
10. (We, us) five boys were sent to meet the author.
11. It seemed that the guilty one must be (she, her).
12. The messenger could find no one but (she, her).
13. Our automobile will call for (he, him) and (she, her).
14. In a moment the victim was seen to be (he, him).
15. With you and (he, him) as leaders we cannot fail.
16. "It is (I, me)" is grammatically correct.
17. This is a question for (she, her) and (he, him) to answer.
18. The principal sent (we, us) boys to escort the guest.
19. Only four were present besides (he, him) and (I, me).
20. It seems that the winner will be (her, she).

The pronouns *which* and *what* have the same forms for both nominative and objective cases. The pronoun *who* has the following forms:

Nominative	who ✓
Objective	whom ✓

Note: There is no distinction between the possessive pronoun *whose* and the pronominal adjective *whose*.

Practice 2:

From the forms in parentheses choose the one which is grammatically correct. Explain your choice.

1. (Who, whom) did you mean?
2. (Who, whom) was appointed chairman of the meeting?
3. (Who, whom) did you borrow this book from?
4. (Who, whom) did she intend to call?
5. (Who, whom) did they think was sent to find the man?
6. In the morning we shall know (who, whom) they found.
7. (Who, whom) could they possibly mean?
8. (Who, whom) do they intend to take with you?
9. I do not know (who, whom) he referred to.
10. Very soon it was known (who, whom) composed the crew.
11. (Who, whom) do you think was responsible?
12. I do not know (who, whom) they decided to send.
13. I cannot decide (who, whom) to choose as an assistant.
14. (Who, whom) do they want in their party?
15. (Who, whom) will be involved by the decision?
16. (Who, whom) did they think would be allowed to go?
17. (Who, whom) do you suppose I saw this morning?
18. (Who, whom) should I want for a companion?
19. It was he (who, whom) I wanted them to appoint.
20. (Who, whom) do you assume will be represented?

(3) Correct Uses of Emphatics and Reflexives

The reflexive and emphatic pronouns are not substitutes for personal pronouns. Do not use a reflexive or emphatic pronoun unless it enforces a noun or pronoun already used in the sentence.

Faulty: My brother and myself will go.

Correct: My brother and I will go.

Faulty: Will you stay here with George and myself?

Correct: Will you stay here with George and me?

Practice:

Correct the following sentences by changing the *self* pronouns to personal pronouns wherever reflexive or emphatic pronouns are unnecessary.

1. My mother and myself have agreed on a day for the trip.
2. My mother herself decided upon the day for the picnic.
3. The package was addressed to my roommate and myself.
4. I addressed the letters to my roommate and myself.
5. That stone almost fell upon my brother and myself.
6. We shall be glad to call upon yourself and your friends.
7. A guide was soon found for myself and my party.
8. Yourself and your family are cordially invited.
9. He takes himself too seriously.
10. The tennis court was built for my brother and myself.
11. Seats were soon found for my friend and myself.
12. My adviser and myself believe that I should choose law as a profession for myself.
13. I shall procure tickets for your father and yourself.
14. He always takes yourself and himself too seriously.
15. John's brother and yourself should meet him at five o'clock in the lobby.
16. Please let her brother and herself come in.
17. My cousin and myself will be pleased to accept.
18. The Prime Minister himself delivered the speech.
19. You will find Katherine and myself at the hotel.
20. At last I found a use for myself.

(4) Agreement with Antecedents

A pronoun or pronominal adjective agrees with its antecedent in number, person, and gender. In the sentence, "Each boy brought his lunch," boy is the antecedent of his. In order to use pronouns correctly, it is necessary to remember that certain antecedents are singular even though they sometimes seem to be plural. Such antecedents are everybody, anybody, somebody, nobody, everything, something, one, anyone, everyone, someone, no one, each, every, either, neither, many a, a person; a singular pronoun or pronominal adjective should be used to refer to these words.

Practice 1:

Make correct choices of pronouns or pronominal adjectives in each of the following sentences. Point out the antecedent in each case.

1. We sent a notice urging everyone to bring (his, their) tools.
2. Three of the boys were missing from (his, their) places.
3. Every pupil insisted that (he, they) had done (his, their) best.
4. The camping party replaced each pair of bars in (its, their) original position.
5. Not a person in the group was wearing (his, their) school colors.
6. Many a man would be glad to relive (his life, their lives).
7. In the confusion scarcely a girl remembered to take (her, their) wraps.
8. One should make a habit of doing (one's, his, his or her) lessons regularly.
9. Neither enjoyed the part which was assigned to (him, them).
10. Everything that we examined seemed to have no place of (its, their) own.

Practice 2:

Make correct choices of pronouns or pronominal adjectives in each of the sentences below. Point out the antecedents in each case.

1. Any of us will be glad to lend (his, their) car.
2. Someone asked if (he, they) could help the committee.
3. If either Mary or John could have succeeded it would have been (he, them).
4. Both of them brought (his, their) books.
5. Several of the class forgot (his, their) homework.
6. Few of them knew where (his, their) pencils were left.
7. If you saw a person in a dark cloak, it must have been (he, they).
8. The committee gave (its, their) report promptly.
9. The jury were divided in (its, their) opinion.
10. Some hoped that (he, they) could escape.

(5) Pronouns Must Have Antecedents

In such sentences as "They have many needs in this city," and "It says in the guide book that they need more water," the pronouns *it* and *they* have no antecedents. Be exact; say what you mean. For misleading pronouns, substitute a definite noun which expresses your meaning.

Faulty: In *The Turmoil* it tells the story of an industrial city.

Correct: *The Turmoil* tells the story of an industrial city.

The indefinite use of *it* in regard to weather, temperature, and a few other matters is acceptable. For example, "It is hot"; "It is a clear day."

Practice:

Rewrite the following sentences so that no pronoun is used without a definite antecedent.

1. They manufacture a great deal of cotton goods in Charlton.
2. In this book ~~it~~ tells about Barbara's election.
3. In *The Telegram* ~~it~~ says that it will rain tomorrow.
4. On the bulletin board, ~~it~~ says there will be a meeting today.
5. ~~It~~ says they will use private cars during the strike.
6. In some of these schools ~~they~~ have free tuition.
7. In the last chapter, ~~it~~ tells how to do it.
8. In the catalogue ~~they~~ say that ~~they~~ send ~~it~~ for six dollars.
9. In this letter ~~it~~ says that ~~they~~ will come soon.
10. In this textbook ~~it~~ says that ~~they~~ should have antecedents.

Victory Test — Pronouns

Rewrite the following sentences, correcting all errors in the use of pronouns. There are ten.

1. It says in the letter that my uncle and myself are welcome.
2. Who do you think should be chosen to help us?
3. Lester and yourself should attend the meeting.
4. They have very few large houses in the town.
5. The problem seemed very clear to Jerry and I.
6. It seems strange that you did not save yourself.
7. Who do you think they intended to send with me?
8. Who should you advise my aunt and myself to trust?
9. To you and I this exercise seems very simple.
10. Our errand boy could find no one but he at home.

c. Verbs

Verbs are words which make statements about persons or things.

Diagnostic Test — Verbs

Copy each verb in the following sentences, being sure that you include the whole verb. After each verb which you copy, indicate whether it is transitive, intransitive, or copulative; and whether it is active or passive.

Example: I have not seen him recently.
have seen. Transitive. Active.

1. Twice the heavy beam tell to the ground.
2. There have not been many seasons like this. *c Look up:*
3. We thoroughly enjoyed every minute of the time.
4. The game would have been won if our team had shown co-operation. *I (do)*
5. Not once a year do we hear such news.
6. At last there appeared a way out of the difficulty.
7. He was put out at third base. *I. P.*
8. The time arrived for us to be leaving.
9. Hear us, we pray.
10. What did you find was the trouble?
11. They were sent to find what had happened.
12. Of course there is always opportunity for improvement.
13. Who can be held responsible for the error?
14. He seemed certain that it could be done.
15. Be yourself; do not be merely an imitator.

(1) Transitive Verbs

A transitive verb requires an object to complete its meaning, the object being a word which receives the action expressed by the verb.

Example: "He dropped the book." "He dropped" is not complete until we add the object "book."

(2) Intransitive Verbs

An intransitive verb can make a complete assertion without an object.

Example: "He sleeps."

(3) Copulative Verbs

A copulative verb is used as a coupler or a link. It is regularly followed by a word which refers to the subject.

Examples: be, seem, become.

Practice:

In each of the following sentences indicate whether the verb is transitive, intransitive, or copulative (linking). In addition explain whether it is completed by a predicate noun, predicate adjective, or direct object.

Example: That boy is John. *← obj*
 Copulative. Predicate Noun. *NB*

1. The ship sailed away on its long journey. *J. L. ...*
2. Everyone helped us with the preparations for the fair.
3. Wishing to succeed, the boy worked industriously.
4. Until after daylight, the whole camp kept a fire alight.
5. The teachers planned lessons for the whole week.
6. John became tired soon.
7. Even the trip to the game seemed an exertion.
8. The girls bought the meat for the stew.
9. Sam was the friend of the whole school.
10. Louis built a house with the lumber that his father bought.
11. David beat Katharine at tennis.
12. We are afraid of the examination.
13. The twins slept well after their long ride.
14. The lion in the zoo looked bored.
15. Fritz caught a bluejay and ate it.
16. The rose bloomed early in June.
17. Our books wore out because we were careless.
18. In the majority of cases a boy gets some reward for good work.
19. The school takes pleasure in its record.
20. Pennsylvania is renowned for its coal and oil deposits.
21. Texas has many different types of climate.
22. The car ran smoothly.
23. The food tasted good.
24. She seemed very cheerful.
25. Tadpoles become frogs.

(4) ^{Weak} Regular and Irregular Verbs

A regular verb forms its past tense by adding *d* or *ed* to its present form. Such verbs as *call, walk, travel, etc.* Regular verbs form their past participle in the same way. An irregular verb forms its past tense or its past participle, or both, in another way. A few irregular verbs are listed below:

<i>Present Tense</i>	<i>Present Participle</i>	<i>Past Tense</i>	<i>Past Participle</i>
come	coming	came	come
go	going	went	gone
do	doing	did	done
begin	beginning	began	begun

<i>Present Tense</i>	<i>Present Participle</i>	<i>Past Tense</i>	<i>Past Participle</i>
break	breaking	broke	broken
sing	singing	sang	sung
see	seeing	saw	seen
bring	bringing	brought	brought
take	taking	took	taken
gave	giving	gave	given
write	writing	wrote	written
ring	ringing	rang	rung
know	knowing	knew	known
eat	eating	ate	eaten
drink	drinking	drank	drunk
draw	drawing	drew	drawn
throw	throwing	threw	thrown
run	running	ran	run
speak	speaking	spoke	spoken
blow	blowing	blew	blown
drive	driving	drove	driven
fall	falling	fell	fallen
drown	drowning	drowned	drowned
burst	bursting	burst	burst

Practice:***Do not write in this book.***

Study the principal parts of *come, go, do, begin, break, sing*.

Fill the blanks in the following sentences with the correct form of the verb given at the end of the sentence.

1. The rope on the sail was (*break*)
2. This work was this morning. (*begin*)
3. When she was young she very well. (*sing*)
4. He has to several games this season. (*go*)
5. Upon two occasions thieves have into the bank. (*break*)
6. Two of the hikers yesterday. (*come*)
7. John all his assignments in an hour. (*do*)
8. Her bicycle to give her trouble last week. (*begin*)
9. Mark his weeding early this morning. (*do*)
10. Our group over the new road when it was first opened up. (*go*)

(5) Voice

A transitive verb has *active* and *passive* voices. A verb is in the *active*

voice when *the subject is acting* and the action is received by an *object*. It is in the *passive voice* when *the subject is acted upon*.

Examples: William *led* the dog. (Active)

The dog *was led* by William. (Passive)

Practice:

Identify verbs in the following sentences as *active* or *passive*:

1. A picture of our guest was taken as soon as dinner was over.
2. I led him into the room, where he was introduced to Martha.
3. We repeated the warning that everything must be ready by noon.
4. Dr. Watkins was called immediately and was told that the patient was critically ill.
5. I wrote this book in January; it was published in August.
6. Mr. Smith considers the play the best one which has been produced so far.
7. A statement is being prepared for you; consider it carefully.
8. The lad put the coin on the counter and tucked the pencil into his vest pocket.
9. We chose the direct route; the longer one was chosen by Tom.
10. Mary's mother has made a new dress for her.
11. Your new car will be delivered tomorrow.
12. Walter soon discovered his error, which was corrected at once.
13. I offered Mr. Bennett the position, but he was unable to accept.
14. The story has been told many times; do not repeat it.
15. A touchdown was made by Uxbridge in the last minute of play.
16. The horse drank the water and snorted its satisfaction.
17. Ten small trout were caught by Mr. Sedgwick.
18. She has been seen in our locality many times.
19. My birthday was remembered by the staff; of course, I was pleased.
20. "Love your country" was suggested as a good motto.
21. *Struggle* was written by Andrew Mason. Did you enjoy it?
22. We picked the apples and packed them into large boxes.
23. The exercises which were assigned ask that we find the verbs.
24. The lecture was held in the town hall, where Dr. Jordan introduced the speaker.
25. The photographer took the picture just as the sun was covered by a cloud.

(6) Mood of Verbs

The mood of the verb is the manner in which the assertion is made by the verb. A simple statement of fact is made in the indicative mood. In modern times the subjunctive mood in English is used chiefly to express a condition contrary to fact or a wish.

Examples: If I *were* he, I should buy a car.

I wish I *were* going.

Victory Test — Verbs

Copy each verb in the following sentences. Classify each as transitive, intransitive, or copulative; and as active or passive.

1. I really cannot say what the price will be.
2. There are many such mines in this part of the country.
3. Although he is industrious, he is not liked by many.
4. Soft strains of music floated into our room.
5. It was soon found that an error had been made.
6. He would not venture to prophesy the outcome of the game.
7. I should have been glad to have you with me.
8. A vividly colored billboard attracted our attention.
9. Find what you want in the box of odds and ends.
10. He would very likely have been successful.
11. What do you call your dog?
12. The knob was being turned, and the door was opening.
13. Can you find all of a verb phrase?
14. Do not think that you can succeed so easily.
15. I wish there were some reason for believing him.

d. Adjectives

Adjectives are words which modify or explain nouns or pronouns. Adjectives tell us *what, what kind of, how many*.

Diagnostic Test — Adjectives

Head your paper Adjective, Modifies, Kind, Degree. Then list each adjective, and place opposite it under the proper heading the word which it modifies, the kind of adjective it is, and the degree of comparison.

1. Find five men, the strongest ones you can discover.
2. A kinder and more helpful person I have never seen.
3. A soft breeze stirred tiny ripples on the lake.
4. A very bountiful meal was quickly placed before us.
5. A wicker basket held a mass of green ferns.

6. In a short time a still larger bear was seen.
7. Leather binding requires the greatest care.
8. The tallest boy in the group guided the small girl and her pet dog safely through the traffic.
9. This is the knottiest problem I have ever tried to solve.
10. Find me a stronger piece of brown paper.
11. The weary old man was attempting more than he could accomplish.
12. That table by the east wall belongs to me.

Rewrite the following sentences, correcting all errors in the use of adjectives.

1. He is certainly the best of the pair.
2. I was awfully glad that there were less books to dust.
3. Our friend was sort of short and quite fat.
4. This is more nearer the kind of radio I want.
5. Do not go any more farther than the turn in the road.
6. There are only two brothers, and he is the youngest.
7. A more endless task I have never attempted.
8. I am kind of sorry that I did not go.
9. He is taller than any fellow in his class.
10. Montreal is the largest of any city in Canada.

(1) Classification of Adjectives

An adjective is a word used to modify a noun or pronoun. In the sentence, "The boy ate a black grape," *black* modifies the noun *grape*. It describes the appearance of the grape. Adjectives of this sort are called descriptive adjectives.

Adjectives that point out an especial object, or tell how many of a group of objects are being considered are called limiting adjectives.

The articles, *a*, *an*, and *the* are classified also as limiting adjectives.

Cardinals *one*, *two*, *three*, etc., and ordinals *first*, *second*, *third*, etc., are also limiting adjectives.

Two horses, the *second* and *third* in this group, jumped perfectly.

Demonstrative adjectives are words like *that*, *those*, *these*, etc.

Those books are larger than *these*.

Pronominal adjectives are those used to show possession — *my*, *our*, *your*, *its*, *his*, *her*, *their*.

His hat blew away.

Other pronouns such as *which*, *that*, *those*, *this*, *these*, etc., are sometimes used as adjectives.

Practice:

Identify the adjectives in the following sentences telling whether they are descriptive or limiting, and what noun or pronoun they modify.

1. The first house on the next road on your left is George's.
2. The Grecian vase in the museum is very old.
3. The same volume contains many interesting stories of Roman life.
4. The chair feels comfortable.
5. Three hundred men marched in the parade on Monday.
6. They painted the house white.
7. The house seemed warm.
8. What man would not protect his home?
9. The fourth year was the easiest for me.
10. Green is my favorite color.
11. Mary looks well after her rest.
12. The candy tastes good.
13. That sonata sounded beautiful as the orchestra played it last night.
14. The prize seemed to be his.
15. My father prefers this horse to that.
16. The clearest signal was heard early in the morning.
17. This is the very man that I mentioned yesterday.
18. Very soon I can show you a delightful view of the autumnal foliage.
19. The wintry winds shrieked about the snowbound cabin.
20. The gray and white cat crept toward the bird.
21. Two of the riders were thrown at the second jump.
22. A single fault disqualifies any rider in this class.
23. The fields of cotton looked as if snow had fallen.
24. Even in winter the landscape showed some coloring.

(2) Comparison of Adjectives

Adjectives have three degrees of comparison: *positive*, *comparative*, and *superlative*.

The *positive degree* is used when no comparison is indicated, a *good* time, a *fair* examination, a *round* ball.

The *comparative degree* of adjectives of one syllable is usually formed by adding *er* to the positive, *smaller*, *fairer*, *nearer*.

Some adjectives of two syllables form their comparative degree by adding *er* or by prefixing *more* or *less*: *heavier*, *more useful*, *less able*.

Adjectives of three or more syllables form the comparative degree by prefixing *more* or *less*: *more* beautiful, *less* delicious.

The comparative degree is used when two things only are compared: the *better* road of the two, the *keener* of two blades, the *more useful* of two books.

The superlative degree of adjectives of one syllable is formed by adding *est*: *strongest*, *fairest*.

Some adjectives of two syllables form their superlative degree in this same way; others prefix *most* or *least*: *most* useful, *least* perfect. Adjectives of three or more syllables form their superlative degree by prefixing *most* or *least*: *most* beautiful, *least* delightful.

The superlative degree is used in comparisons that involve three or more objects: the *most* beautiful of the three sisters, the *largest* city in the world, the *least* valuable contribution.

There are a few irregular adjectives that show an entire change of form in their comparisons:

bad, evil, ill	worse	worst
far	farther	farthest
	further	furthest
good, well	better	best
hind	hinder	hindmost
late	later, latter	latest, last
little	less, lesser	least
	smaller	smallest
much, many	more	most
nigh	nigher	next
near	nearer	nearest, next
old	elder, older	oldest, eldest

Note that some adjectives like *round* denote a quality that is fixed and hence cannot be compared. Of this class are such words as *unique*, *endless*, *straight*, *universal*, *square*.

Remember that *less* means *smaller in amount*, and *fewer* means *smaller in number*. Thus: I have had *less* help in my work than he has, but I have *fewer* mistakes.

Do not make the mistake of using *awful*, *awfully*, or *real* in place of *very*. Say, "I am *very* glad," not, "I am *real* glad" or "*awfully* glad."

Almost means *nearly*, and *quite* means *entirely*. Be careful not to say "I am *most* ready," or, "He sang *quite* well," when you mean, "I am *almost* ready," and "He sang *rather* well."

Avoid such double comparisons and superlatives as *more nearer*,

most prettiest. If you use *er* or *est* with the adjective, do not precede it with *more* or *most* also.

Use *rather* and *somewhat* to modify adjectives, not *kind of* or *sort of*.

Practice 1:

Compare each of the following adjectives, or point out why you think it cannot be compared. Consult the dictionary to be sure you know the exact meaning of each word, and the proper method of comparison.

poor	fast	horizontal	useful	upright	pleasant
sad	joyful	helpless	tender	vertical	true
easy	feeble	healthy	kind	righteous	loyal
pretty					

Practice 2:

Select the proper word in each case below and explain why you consider your choice correct.

- There were (fewer, less) people at the prom this year than last.
- I am (awful, awfully, very much) afraid that it is going to rain tomorrow.
- Fanny has the (more prettier, prettier) dress of the two sisters.
- Judge Thomas is the (most honest, honestest) man in our town.
- Alice is (almost, most) as pretty as a picture.
- That is a (very, real) interesting book.
- (Less, fewer) books were bought by schools in 1932 than in 1928.
- Although Tom sang (rather, quite) well, I don't think he will be a success over the radio.
- I was (real, awful, very) sorry to be away when you called last week.
- Of the two roads you will find the north one the (steeper, steepest).
- (Almost, most) everyone wishes he could find the pot of gold at the foot of the rainbow.
- Mother was (almost, most) as pleased with my invitation as I am; I think it was (real, very) kind of you to include me.
- Jane is the (foolishest, most foolish) girl I know; she could get good marks, but she won't study.
- They say that Marshall is (kind of, rather) too small for the football team.
- Freda loses (fewer, less) things than her sister Gertrude.
- I think that test was (rather, sort of) hard.

17. This tree bore (fewer, less) nuts this year than last.
18. We cleaned the car especially (good, well) for Dad.
19. The Kendall concert was (quite, rather) entertaining, but not so good as the Greyson Hour.
20. They did their work as (good, well) as they knew how.
21. John has had (less, fewer) accidents this month.
22. I knew (almost, most) all the people at the dance.
23. (Almost, most) people like the radio.
24. The bargain dresses were (rather, sort of) soiled.
25. His book has (fewer, less) illustrations than yours.

Victory Test — Adjectives

Head your paper Adjective, Modifies, Kind, Degree. List the adjectives in the following sentences and give after each the word which it modifies, the kind of adjective it is, and the degree of comparison.

1. A slow train at last reached the last stop.
2. Can you find four adjectives in that sentence?
3. Can you give me some help on this problem?
4. The tallest building in the entire city has just been completed.
5. That moment was the brightest spot in my life.
6. A greasy pack of cards lay on the small table.
7. This afternoon we caught a most unusual fish.
8. Cut the smaller pie into three pieces.
9. Put more wood on the fire.
10. Kindly give me your closest attention.

Rewrite the following sentences, correcting all errors in the use of adjectives.

1. I soon could recognize the brightest of the twins.
2. The melon was kind of soft and somewhat decayed.
3. I have seldom seen a man more kindlier than he.
4. Hunter is the tallest of any boy in his class.
5. Although my mother was good and angry, she could still appreciate the joke.
6. Our house is larger than any building on the same street.
7. Can't you find a more pleasanter subject for conversation?
8. That is the most unique coin in my collection.
9. This room is much more dirtier than it was last week.
10. This is the bestest sentence in the test.

e. Adverbs

Adverbs are words which modify verbs, adverbs, and adjectives.

Diagnostic Test — Adverbs

Head your paper Adverb, Modifies, Expresses. List the adverbs in the following sentences and give the other information indicated by the headings. Adverbs may express time, place, manner, degree.

1. The players quickly tuned their instruments and began.
2. In an exceedingly short time the room was completely deserted.
3. Often we heard from him, but he sometimes forgot to write.
4. Soon the fog lifted and enabled us to start.
5. Please give this letter careful and very serious consideration.
6. He very deliberately planned his most eventful campaign.
7. Return early tomorrow, and very little time will be lost.
8. We were not entirely satisfied, but we immediately accepted the offer.
9. Another plan would probably be much better.
10. They found only one person in the almost dark hall.

Rewrite the following sentences, correcting all errors in the use of adverbs.

1. This food tastes well.
2. I haven't seen hardly anyone of this character.
3. They should not hardly feel satisfied with their effort.
4. Some flowers of this sort smell very sweetly.
5. These sentences only ask for careful attention.
6. The headlights of that car appear dimly and are of hardly any use.
7. His action appeared rash, and didn't impress scarcely anyone.
8. We were surprised to find how sourly the grapes tasted.
9. If you can only come once, you will feel repaid.
10. I couldn't scarcely hear what was said.

The following examples show how adverbs express time, place, manner, and degree:

Time: Come again *soon*.

Place: She sat *there*.

Manner: John ran *slowly*.

Degree: The man was *seriously* injured.

Find the adverbs in the following sentences. Tell what they modify and whether they express time, place, manner, or degree.

Practice 1:

1. Mr. Peters slowly and thoughtfully read his very important decision.

2. We were quite sure that remaining there would undoubtedly cause a very complicated situation.
3. I had almost forgotten I ever made such an exceedingly unwise remark.
4. Maude stood near the picture and examined it critically.
5. The animal devoured the food greedily, pausing only to gulp water from a pan which was nearby.
6. Return tomorrow, and I'll certainly have ready the very useful material you want.
7. Turning deliberately, Mrs. Moulton curiously inquired if such silly questions would be asked anywhere except at Wilton.
8. Generally, we planned to dine at six; however, we seldom succeeded.
9. Grapes grew abundantly everywhere, but there was a very poor market for them.
10. We were specifically told to do the work again and to do it more deliberately.

Practice 2:

Such verbs as be, seem, appear, look, taste, smell, feel are usually followed by adjectives which describe the subject, not by adverbs. "Honey tastes sweet," not "Honey tastes sweetly." Be careful; some of these verbs require an adverb.

Choose one of the words in parentheses after each of the following sentences:

1. The old bell sounds (beautifully, beautiful).
2. Jenkins appears (happy, happily).
3. She looks (miserable, miserably).
4. The new nurse seems very (carefully, careful).
5. Dr. Perkins felt my injured ankle (careful, carefully).
6. The food tastes (well, good).
7. During the fire, George (rash, rashly) appeared on the roof.
8. A rose of this variety smells (sweetly, sweet).
9. The pickle tastes (sour, sourly).
10. Your headlights appear (dimly, dim).

Practice 3:

Do not write in this book.

Certain adverbs have a bad habit of getting in the wrong place. For example, "I only caught one fish" means merely *caught* a fish, and did not eat, or do anything else to the fish. Of course, you mean, "I caught only one fish." Watch the position of such

adverbs as *only*, *just*, *nearly*, *almost*, *ever*, *never*, *hardly*, *scarcely*, *quite*, and *merely*.

In each of the following sentences, insert in *one* of the blanks the word given at the end of the sentence:

1. I discovered, one person in the hall. (only)
2. Lord Atwater ~~just~~ tasted the soup. (just) (Explain two possible meanings.)
3. Mrs. Dalton spoke to anyone. (hardly)
4. We expect to meet her again. (never)
5. The cyclone blew the houses down. (almost) (Explain two possible meanings.)
6. The professor asked four questions. (only)
7. The boys showed any emotion. (scarcely)
8. James fell into the ditch. (nearly)
9. If you come to Saskatoon, pay me a visit. (ever)
10. These sentences show the use of adverbs. (only)

Practice 4:

Do ~~not~~ write in this book.

Double negatives express exactly the opposite of what you mean. For example, "I haven't no dress suit" means that you really have a dress suit. Especially avoid using the adverb *not* with *scarcely*, *hardly*, *only*, and *but* meaning only. These words already imply a negative idea.

Faulty: I haven't hardly any time to spare.

Correct: I have hardly any time to spare.
I haven't much time to spare.

Choose one of the words in parentheses after each of the following sentences:

1. The office staff hasn't done for several days. (anything, *nothing*)
2. This concern scarcely noticed my protest. (has, hasn't)
3. There but one possible solution to the problem. (is, isn't).
4. You hardly hear what was said. (could, couldn't)
5. They only one reason for leaving us. (had, hadn't)
6. The lecture didn't inform or inspire (anyone, no one)
7. I have no time for rereading this book. (shall, sha'n't)
8. Paul, you are supposed not to ask questions. (any, no)

9. He hardly begun to reveal how clever he is. (has, hasn't)
10. Haven't you discovered silly about these questions?
(anything, nothing)

Victory Test — Adverbs

Head your paper Adverb, Modifies, Expresses. List the adverbs in the following sentences and give the required information about each.

1. The men very cautiously advanced nearer and nearer.
2. At once a very ugly bear growled viciously.
3. Only once during the week was the sky covered with clouds.
4. The party twice failed to reach its most immediate objective.
5. Haley felt very keenly the loss of his latest work of art.
6. He sang softly for fear of waking the lovely infant.
7. I could very cheerfully move far away.
8. We very seldom heard his voice clearly.

Rewrite the following sentences, correcting all errors in the use of adverbs.

1. During the hour he only studied from one book.
2. I couldn't find hardly a single error in this paper.
3. Of course I overlooked the most beautifulest one.
4. I did not feel at all good after my fall.
5. The man could only find one leak in the pipe.
6. Every bell in the tower sounded sweetly to me.
7. I must say that I have only read one page.
8. No, I can't find scarcely a thought in my head.
9. Bill, we can't go only a mile or two farther.
10. I haven't hardly a minute left before train time.

f. Interjections

Interjections are words which express feelings or emotions

Examples: oh, alas, phew, ah, pshaw.

g. Prepositions

Prepositions are words which relate nouns that follow them to other words in the sentence.

Examples: to, at, in, on, toward, over.

Phrasal prepositions are groups of words used as prepositions: in spite of, on account of, because of.

Note that some *prepositions* end in *ing*: during, regarding, concerning.

Practice 1:

Identify the prepositions in the sentences given below and state the words which they relate:

1. In spite of his warning, we ran into the forbidden area.
2. In the corner by the stove, you will find a broom.
3. Because of ill health, Jane resigned from her position.
4. I bumped into him as he hurried through the entrance.
5. "Between two worlds life hovers like a star."
6. Stand beside me at the critical moment.
7. On account of terrific storms at Yarmouth, we returned to Halifax.
8. For each preposition in a sentence, there is a noun to which it is related.
9. At seven o'clock we were on our way over the mountain on the road to Hamilton.
10. Our camp at Wrentham is situated between two lakes of equal size.

a. *Off* should be used alone. *Off of* is incorrect.

Faulty: Take your hat *off of* the table.

Correct: The car lurched *off* the road.

b. *From* is correct to indicate a source.

Faulty: I bought this pen *off* Walter.

Correct: I bought this pen *from* Walter.

c. *Behind* is correct. *Back of* is colloquial. *In front of* is considered correct; *behind* is preferable to *in back of*.

Faulty: His house is *back of* mine.

Correct: His house is *behind* mine.

d. *In* denotes position within a place. *Into* is used with verbs of motion. *At* is not used in regard to countries, states, or large towns.

Faulty: She ran *in* the house.

I met her *at* California.

I formerly lived *at* Toronto.

Correct: She ran *into* the house.

I met her *in* California.

I formerly lived *in* Toronto.

e. *At* is correct to denote a general location.

Example: Edward and William met *at* the game.

f. *Between* is correct with two; *among* with more than two.

Examples: The money was divided *among* his several followers.

Our farm is located *between* two main highways.

g. For (not *on*) is correct with *blame*.

Faulty: Jack blamed the trick *on* me.

Correct: Jack blamed me *for* the trick.

h. Because of is a phrasal preposition. Avoid using *due to* in its place. *Due* is an adjective, not a preposition.

Faulty: *Due to* the storm, we did not come.

Correct: *Because of* the storm we did not come.

Our failure to come was *due to* the storm.

We did not come *because of* the storm.

Practice 2:

Do not write in this book.

Make the correct choice to fill each blank in the following sentences:

1. He attempted to step the automobile but fell to the ground. (in, into)
2. Park your car mine. (back of, behind)
3. During the summer, we spent our vacation Ontario. (at, in)
4. Honors were evenly divided Virginia and Alan. (among, between)
5. Her success was her thorough preparation. (due to, because of)
6. our good work, we were promoted. (Due to, Because of)
7. Please drive your car my lawn. (off of, off)
8. The fire department blamed (the fire on Simpkins, Simpkins for the fire).
9. Secure your weekly allowance the bookkeeper. (from, off)
10. the many weak links were several strong ones. (Among, Between)
11. The automobile lunged the highway. (off, off of)
12. I bought this beautiful lamp Waite and Company. (off from)
13. I shall meet you the city hall. (behind, in back of, back of)
14. Many years ago, my family lived Port Arthur. (at, in)
15. you and me, there is a great difference of opinion. (Among, Between)

16. an important conference, we did not return until late.
(On account of, Due to, Because of)
17. We drove slowly poor roads. (due to, because of)
18. The umpire all the trouble. (blamed on me, blamed me for)
19. The great coat fell slowly his shoulders. (off, off of)
20. The better students were divided the two older teachers.
(between, among)

Victory Test — Prepositions

Rewrite the following sentences, correcting all faulty uses of prepositions.

1. Due to the lateness of the hour I must start for home.
2. I bought this pen off of Wallace for fifty cents.
3. She ran in the house and hid.
4. The rising of the river is due to the water which has run off of the hills.
5. Jane ran the car in the garage and hid for fear the accident would be blamed on her.
6. Due to my presence I was blamed for what happened.
7. The money was divided between the four officers.
8. "Get off of the road," was the cry I heard in back of me.
9. Go in the city and bring back my new dress.
10. Just divide the food among us two.

h. Conjunctions

Conjunctions are words which join words, phrases, and clauses.

Co-ordinating conjunctions join parts which are grammatically alike — nouns with nouns, phrases with phrases, verbs with verbs, clauses with clauses. Examples:

Co-ordinating conjunctions: and, but, or, nor. (Some authorities include *for*.)

Correlative conjunctions: either — or, neither — nor, both — and, not only — but also. Notice that they always occur in pairs.

Co-ordinating adverbs: however, moreover, too, also, likewise, whereas, consequently, yet, still, so

Co-ordinating phrases: in addition, in contrast

Subordinating conjunctions join parts which are not alike grammatically. Usually they connect subordinate or dependent clauses with main or independent clauses.

Subordinating conjunctions: if, as, unless, for, because, until, though, although, whether, since

Phrasals: inasmuch as, as if, so that, so — as

Subordinating adverbs: how, when, where, why

Although they are not called conjunctions, the relative pronouns *who, which, as, that* also join subordinate to main clauses.

Practice 1:

Identify the conjunctions in the following sentences and classify them:

1. Major Edwards and I went to the auditorium; however, we did not stay for the main program.
2. When the plane fell, several were injured; therefore, passenger service was temporarily discontinued.
3. Inasmuch as you lack experience, I shall look elsewhere for an assistant.
4. Neither John nor William could solve the problem; but Mary got the correct answer in a few minutes.
5. He was not only a good singer, but also a graceful dancer; in addition, he was successful as an athlete.
6. I do not know where you can find such a person, although I advise you to try.
7. It rained so hard that our streets were flooded; nevertheless, traffic continued as usual.
8. Since you returned, business has improved; consequently we are much encouraged.
9. Either enter by the street door, or take the elevator in the rear; you must, moreover, remember to be on time.
10. Alice studied hard because she wanted to be an artist; so we awarded her the principal's prize, which everyone valued highly.

Practice 2:

Do not write in this book.

Supply connectives which mean *in addition*.

1. She studies French, she studies history.
2. Sampson coaches the plays; he directs the orchestra.
3. This sentence is declarative; the other sentence,, is declarative.
4. She was editor of the school paper;, she was class president.
5. Read the sentence, then think about it carefully.
6. Small had a good job; he knew how to keep it.
7. This hotel is known for its good food its excellent music.

8. Mr. Johnson likes fiction; he likes biography.
9. You ought to write your address; you ought to memorize it.
10. We have a home in Calgary; we have another,, in Banff.

Practice 3:

Rewrite the sentences in which ideas are improperly related. When a thought is added, be sure that your connective means *in addition*.

1. The car is comfortable, but it is attractive.
2. He was honest; thus he was intelligent.
3. You must leave; however, you must leave immediately.
4. You must sing; however, you must play the piano.
5. Bring me my pencil; so bring me my fountain pen.

Practice 4:

And, meaning *in addition*, should connect parts which are grammatically alike. Especially be careful of *and* in a series.

Faulty: He likes to swim, to dance, and he enjoys golf.

Correct: He likes to swim, to dance, and to play golf.

Revise the following sentences. Make all parts grammatically alike.

1. The program was dull, trivial, and it was poorly planned.
2. Bob ran into the house, making a dash for the kitchen, and he finally ran into the hall and went up the stairs.
3. Mother went to Montreal, visited some friends, and she did some shopping.
4. We secured a man to paint the house, fix the windows, and cleaning up the cellar.
5. To observe, to draw logical conclusions, and analyzing ideas are important parts of thinking.

Practice 5:

Do not write in this book.

Correlatives like *either — or*, *neither — nor*, *not only — but also* should join similar grammatical constructions.

Faulty: The engine runs not only quietly, but also with power.

Correct: The engine runs not only quietly but also powerfully.

Correct the following sentences:

1. Madame Daimpré sings not only easily, but also develops great volume, and her tone is sweet and pure.
2. Tony is either very alert, or he has worked hard.

3. Either we spent our vacation in the mountains, or being at the seashore.
4. The dog neither responded to affection, nor would he eat anything.
5. Education concerns not only the mind, but it also concerns the spirit.

Practice 6:***Do not write in this book.***

Such connectives as *but, however, whereas, nevertheless, on the contrary* express contrast. Learn to make them express "Notice the difference."

Copy and fill the blanks with proper connectives.

1. Your task is easy, mine is difficult.
2. I enjoy the country; my wife likes the city.
3. Your essay is interesting; it is carelessly written.
4. They were bitter enemies, they worked together without friction.
5. The suit was attractive; it was not suitable for business.

Practice 7:***Do not write in this book.***

Then, eventually, whereupon, thereupon mean "afterward it happened."

Copy the following sentences, inserting proper connectives and correcting all errors.

1. The ship docked at three; the celebration began.
2. We tried and tried; but we succeeded at last.
3. In June he passed his examination; he entered college.
4. The chairman pounded his gavel; the meeting began.
5. The team came to the field, but the game began.

Practice 8:***Do not write in this book.***

The following connectives express *consequence*; they mean, "It happened as a result": *so, thus, hence, therefore, accordingly, as a consequence, as a result, consequently*. Notice that they are preceded by semicolons.

- a. Use the connectives listed above in correct sentences.
- b. Copy the following sentences and fill the blanks with connectives which express consequence.
 1. Jack was injured; we took him to the doctor.
 2. Professor Cook was observant; his lectures were full of interesting detail.

3. Our team was in good condition; we won the game.
4. He talked very rapidly; we did not understand his address.
5. This is the rule; you must observe it.

Practice 9:***Do not write in this book.***

When, before, while, since, until ordinarily express *time when*.

Copy the following sentences, supplying connectives which mean *time*.

1. He started construction work he was fully prepared.
2. We arrived the game was in progress.
3. you are ready, we shall start.
4. He has been dissatisfied he returned.
5. Let us stay we are through.

Practice 10:***Do not write in this book.***

Cause may be expressed by such connectives as *because, for, as, inasmuch as, and since*.

Fill the blanks with connectives which express *cause*.

1. it is too late to play, I shall return home.
2. We cannot buy the rug, we lack sufficient money.
3. You should not become a poet, you are unimaginative.
4. he liked the sea, he went to Victoria.
5. You study conjunctions, you want to write clearly.

Practice 11:***Do not write in this book.***

Concession may be expressed by *though, although, even though*. These conjunctions mean, "I grant so much, but."

Fill the blanks with connectives that express *concession*.

1. we had wealth, we did not have comfort.
2. You play accurately, you have had few lessons.
3. I said, Jim did not hear me, that the book was dull.
4. he looked weak, he was in reality very strong.
5. The train arrived, it was very late.

Practice 12:***Do not write in this book.***

When you tell how something is done, use *as* or *as if*.

1. The man worked he enjoyed his task.
2. She sang singing were her chief delight.
3. Jacobs writes Walters does, slowly and thoughtfully.

4. He concluded he began, with a story.
5. He concentrates the work were very important.

Practice 13:

If and *unless* express condition.

Compose ten sentences with clauses which express the condition under which something is done. For example: "If you are careful, you will avoid accidents."

Practice 14:

Express result with *so* — *that*. For example: "He pulled *so* hard *that* the rope broke."

In each of the following make one statement express result.

1. It rained hard. The river overflowed.
2. He worked hard. He had a nervous breakdown.
3. Her experience was valuable. She was offered the position.
4. The dress was torn. I threw it away.
5. I was very tired. I could not concentrate.

Practice 15:

Do not write in this book.

Purpose may be clearly expressed by the following connectives: *that*, *in order that*, *lest*.

Fill the blanks with connectives which express purpose.

1. I waved a white flag they might consider us enemies.
2. I telephoned home the family worry.
3. I studied the record we might have the facts.
4. Come closer you may hear me better.
5. Buy a new suit you may present a better appearance.

Practice 16:

Express comparison with *than*, *as* — *as*, and *so* — *as*. *So* — *as* should be used in negative statements. For example: Willard was not *so* worried *as* I was."

Write ten sentences expressing comparison, using the connectives listed above. For example: "Paul is smaller *than* Anne."

Practice 17:

Express place by *where* and *wherever*. For example: "Wherever I go, I meet friends from my own state."

Using *where* and *wherever*, compose ten sentences expressing place. For example: "I know *where* he lives."

Victory Test — Parts of Speech

Name each word of the following sentences as a part of speech:

1. She walked very slowly, although obviously she was thinking rapidly.
2. The man himself is responsible; consequently he must take the blame.
3. I asked him whether he believed that a man who only occasionally used his mind would in time of need be able to judge impartially.
4. Each member of the large committee was active.
5. During hard times we act deliberately; whereas, when we are prosperous, most of us are not only thoughtless but also indifferent.
6. Alas, you may learn with sorrow that sentences such as this often contain a great many parts of speech which are used in various ways.

4. Verbals

Verbals are parts of speech made from verbs and employed to do the work of nouns, adjectives, and adverbs.

Diagnostic Test — Verbals

Head your paper Form, Name, Use. Then under the heading *Form* list each infinitive, participle, and gerund in the following sentences. After each form give its name and its use.

1. Running toward the lake, the man struggled to remove his coat.
2. Swimming was considered excellent sport.
3. The stranger wanted to be directed toward Waterton Lakes.
4. The boy, finding walking very tiresome, began to signal for a ride.
5. To leave early was impossible; therefore we decided to remain for the night.
6. This is the next book to be studied.
7. After leaving his den the bear immediately hunted to find some food.
8. Jack waited for a breeze suitable for flying his kite.
9. We heard about his being sent away, but we did not expect him to tell us the reason why.
10. Finding little to do, we tried sailing for an hour or so.
11. The door leading to the street was tightly closed to keep out the dust.
12. To make some invention had been his great ambition.

Revise the following sentences, correcting all errors in the use of participles, infinitives, and gerunds.

1. Sitting near the window, a beautiful butterfly attracted my attention.
2. Always be careful to never split an infinitive.
3. On using the chisel, the edge was found to be nicked.
4. We were used to him asking absurd questions.
5. Approaching the car, a quick turn of the wheel saved us from an accident.
6. We wanted to always have a fire-extinguisher in the house.
7. Upon analyzing his speech, it appeared to be very poorly constructed.
8. Having been successful in three games, today's contest does not dismay the team.
9. I want you to distinctly understand that I do believe you.
10. Usually, because of it being a holiday, we do not work on July 1.

Review for finals

a. Infinitives

Infinitives are verbal nouns usually preceded by the preposition *to*. Like gerunds they may be used in any way in which a noun is used. Since they are verbal forms they may take a subject, an object, or predicate noun or predicate adjective in precisely the same manner as the verb from which they come. They may be modified by an adverb.

"To work at a pleasant task frequently becomes play." *To work* is an infinitive used as the subject of the sentence.

"His ambition was to become a mechanic." *To become* is an infinitive used as a predicate noun; *mechanic* is a predicate noun completing the infinitive *to become*.

"This is the assignment to be studied now." *To be studied now* is an infinitive phrase used as an adjective modifying *assignment*.

"He worked to succeed." *To succeed* is an infinitive used as an adverb modifying the verb *worked*.

Note that sometimes the preposition *to* is omitted. "Please come early." This sentence is in reality "Please (to) come early."

Good usage does not permit the introduction of an adverb or adverbial phrase between the preposition *to* and the rest of the infinitive phrase. Say "I wanted to finish the task completely," not "I wanted to completely finish the task."

Practice:

In each of the following sentences, point out the infinitives and explain how each is used. Rewrite and correct any sentences that contain split infinitives.

1. We allowed him to go home alone.
2. Unfair as it seemed, we could not agree to nominate him.
3. To finish this task seems impossible.
4. He felt that he was to eventually become a great artist.
5. Permit me to find your car for you.
6. This house is to let.
7. The committee wanted him to accept the position.
8. Please take this book with you.
9. A house to let stood on the corner.
10. The plan to leave early originated with Clare.

b. Gerunds

A *gerund* is a verbal noun ending in *ing*. A gerund may be used in any construction that a noun may have. Since it is a verbal form, it may be modified by an adverb, and it may take an object; since it is used as a noun, it may be modified by an adjective.

"Walking briskly is good exercise." The gerund *walking* is modified by the adverb *briskly*.

"Clear thinking is difficult." The gerund *thinking* is modified by the adjective *clear*. In both these sentences the gerund is used as the subject of the sentence.

"Jerry's favorite sport is swimming." Here the gerund is used as a predicate noun.

"Louise insisted on my coming." The gerund *coming* is the object of the preposition *on*.

"They called the exercise weaving." *Weaving* is used as the predicate objective.

"They knew his sketching to be excellent." *Sketching* is the subject of the infinitive *to be*.

"They knew his trade to be typesetting." *Typesetting* is the predicate noun of the infinitive.

Be careful to use the possessive adjective or possessive case of a noun before a gerund. Say, "I feared his coming would be too great a surprise," not, "I feared him coming," etc.

Be careful, also, that a gerund in a phrase which begins a sentence refers to action by the subject of the sentence. "On arriving late, our seats were found to be occupied" is incorrect. "On arriving late, we found our seats occupied" is correct.

Practice:

In the sentences that follow, point out each participle and each gerund and tell how each is used.

1. Building up a team from raw recruits is a hard task.
2. Kent, walking through the park, saw several squirrels.
3. Alice spoke of doing some work on Saturday afternoon.
4. Sleeping and eating were the only activities of the young pup.
5. His running saved the meet.
6. Catching mice was Fritz's chief accomplishment.
7. Riding a bicycle on sidewalks is dangerous.
8. We were not sure of his waiting.
9. Forgiving is not difficult; forgetting is hard.

c. Participles

c. The participle is a verbal adjective. It may be used like an ordinary adjective; but like a verb it has tense and voice, may take an object, a predicate noun, or a predicate adjective, and be modified by adverbs.

In the sentence, "Some men training horses rode past us," the participial phrase *training horses* modifies the noun *men*; *horses* is the object of the participle *training*. In the sentence, "Being a girl, she did not enjoy baiting hooks," the participial phrase *being a girl* modifies *she*; the noun *girl* is the predicate noun of the participle, *being*. And in "Feeling tired, he rested for a time," the participial phrase *feeling tired* modifies *he*; the adjective *tired* is the predicate adjective of the participle *feeling*.

In using participial phrases, care should be exercised to make sure that the participle modifies the exact noun or pronoun that you wish it to modify. This care is particularly necessary in the case of introductory participial phrases. Such sentences as, "Climbing the tree, the bluejay's nest came into view," are ridiculous, because, of course, it is not the nest that is doing the climbing.

Practice 1:

Rewrite the sentences below so that the participles modify the correct nouns in every case.

1. Coming around the bend, the sea lay off to the north.
2. Sitting in the window, the policeman approached the robber cautiously.
3. Patiently holding a line, the fish was caught.
4. Walking down the street, the automobile appeared suddenly before me.

5. Swimming out to sea, the rock appeared very dangerous.
6. Attempting to board the boat, it capsized.
7. Leaving the hall hurriedly, the lights went out.
8. Being torn, I had my dress patched.
9. Looking out of the window, the fire seemed very near.
10. Carrying his shell, I saw a snail on my rose bush.

Practice 2:

Name the gerunds, infinitives, and participles in the following sentences:

1. To have so little preparation for life is to begin under a great handicap.
2. Having spent the morning in the library, the class concluded that reading was enjoyable, even when the teacher assigned books to be studied.
3. Dick, turning sharply to the left, soon discovered the road.
4. Walking is not more enjoyable than playing football; but for those approaching forty it is less dangerous.
5. To train ourselves to recognize verbals is to prepare ourselves to punctuate and to compose more accurately.

5. Phrases

A *phrase* is a group of words not containing a subject and predicate but used as a part of a sentence. There are five types, which are named from the words which introduce them:

Prepositional: "He ran into the tree."

Participial: "Entering the room, I met my friend Jones."

Infinitive: "He likes to read biography."

Gerund: "Running an automobile is fun."

Absolute: "The book being dull, I tossed it aside."

An *absolute phrase* is made up of a noun, book, modified by a participle, being. The whole phrase is always used as an adverb. Notice how it differs from a participial phrase, which begins with a participle and is used as an adjective.

Practice:

Be able to name and explain the grammatical use of each phrase in the following sentences:

1. Johnson, having the ^{part} ability to concentrate during spare time, was able to complete his work in spite of all obstacles.
2. Taking care of details is important in daily life.

3. We need to ^{12f}be constantly on ^{P.}our guard, lest we forget that education is derived only from experience.
4. ^AThis being true, I ask you to remember that ^Cthinking clearly is very important.
5. Because of its importance in training us to sense the relationship of sentence parts, we can afford to devote a great deal of time to the study of grammar.
6. Working for an employer is sometimes less difficult than working for one's self.
7. It is easy to recognize prepositional phrases in ^Psimple sentences.
8. Roy, ^{12f}wishing to reach school before David, ran through the square and dashed up the hill just as the bell began to ring.
9. ^{12f}Looking neither to the right nor to the left, Fred walked up to the platform to receive the prize for oratory.
10. ^{at}On reaching our seats we found the curtain about to go up.

6. *Clauses*

Clauses are parts of sentences which contain a subject and a predicate. They are of two important types:

a. Principal, or Independent, Clauses

Principal, or independent, clauses, which have already been defined, are clauses which make complete statements. They may be joined by any of the co-ordinating connectives.

Examples: "He was wealthy, but I envied him."

"Grammar is difficult; nevertheless, it is essential."

Practice:

Pick out the principal, or independent, clauses in the following sentences:

1. The long trail wound over the low hills.
2. The lonely tree which served as a landmark for the whole countryside was struck by lightning.
3. The paper that we found in the old book proved to be a deed to the north lot.
4. The story that I like best deals with the development and organization of a chain of hotels in the middle west.
5. The eastern shore of the bay was thinly sprinkled with cottages when we bought our farm near the lighthouse.
6. In the twinkling of an eye the weather changed; the thermometer dropped; the wind rose and snow began to fall.
7. The cold weather persisted so late into the spring that the crops were scarcely planted before the drought set in.

b. Dependent, or Subordinate, Clauses

Dependent clauses, also called subordinate clauses, are clauses which do not make complete statements. They are used as nouns, adjectives, and adverbs. As we have said, they are joined to the rest of the sentence by subordinating conjunctions.

(1) Noun Clauses

The *noun clause* is one used as a noun. For example:

What he said is true. (Subject)

I know *what is right*. (Direct object)

The question is *what he did*. (Predicate noun)

He was told *that he could go*. (Retained object)

You made me *what I am*. (Predicate objective)

I am sorry *that you said it*. (Adverbial noun)

The statement *that you were ill* is false. (Apposition)

(2) Adjective Clauses

The *adjective clause*, also called a relative clause, is a subordinate clause introduced by a relative of some sort: a relative pronoun (who, which, that, as); or a relative adverb (when, where, why). Here are examples of relative clauses introduced in various ways:

The city *where I live* is Winnipeg. (Relative adverb)

The document *which I hold* is a will. (Relative pronoun)

He is a man *in whom I have confidence*. (Relative pronoun)

This is the person *whose coat I found*. (Relative pronoun)

(a) The Case of Pronouns in Relative Clauses

The *case* of a relative pronoun depends upon its grammatical use in its own clause. If it is subject or predicate nominative, it is in the *nominative case*. If it is direct object or object of a preposition, it is in the *objective case*.

Practice:

Do not write in this book.

Fill each blank in the following sentences with the correct form of the relative pronoun *who*.

1. Here is a man I think you will like.
2. I know a man it is said likes to sing.
3. There are three artists I consider outstanding.
4. Yesterday I met Miss Holbrook, you know well.
5. There goes a fellow you have no use for.
6. That is the center you played against.

7. At the game I saw Hobson, I cordially dislike.
8. Send me a carpenter you consider a good workman.
9. Find someone you think will be able to do the work.
10. She is a pilot people say has great skill.
11. Henry saw Mr. Jennison, he believed was a good manager.

(b) Restrictive and Non-Restrictive Adjective Clauses

Adjective clauses are either restrictive or non-restrictive:

A *restrictive clause* is used to point out or identify the noun which it modifies. For example, "The tree *which you see* is a pine." The clause means "that particular tree and no other."

A *non-restrictive clause* is used merely to add ideas, not to identify. Notice that it is set off by commas. For example, "Mr. Harris, *whom you met today*, is here." A statement is made concerning Mr. Harris; then the dependent clause adds the thought, "you met him today."

(3) Adverbial Clauses

An *adverbial clause*, like a simple adverb, is used to modify a verb, adjective, or other adverb. Such clauses express time, place, reason, concession, result, comparison, purpose, manner, and condition.

When the whistles blow, I shall stop. (Time)

Please go *wherever you like*. (Place)

Although I like music, I do not enjoy musicales. (Concession)

He concentrated, *because he wanted to save time*. (Cause)

She came sooner *than he did*. (Comparison)

The dry weather continued *so long that the grass withered*. (Result)

He worked fast *in order that he might finish*. (Purpose)

I should like you better *if you were more thoughtful*. (Condition)

He talks *as I do*. (Manner)

(4) Elliptical Clauses

An *elliptical clause* is a clause which is not fully expressed. Such clauses are very common in comparisons introduced by *than*, *as*, *so*, or *as if*.

He is not so tall as I (am).

The oak is stronger than the pine (is).

Her dress is as expensive as mine (is).

I trust you more than (I trust) him.

She stopped as if (she were) amazed by the sight.

D. WORDS COMMONLY MISUSED. REVIEW

Note: Colloquial usages are not discussed in the following list. Emphasis is placed upon standard formal usage.

1. *About:* *At about* is nonsense. Use *at* or *about*. "She arrived at four o'clock"; or, "She arrived about four o'clock."
2. *Accept:* A verb, meaning *to receive*. Do not confuse with the verb *except*, meaning *to exclude*.
Right: I accept your gift. I except Peggy from this requirement.
 See *except*, verb and preposition.
3. *Affect:* A verb, meaning *to influence* or *to assume*. Do not confuse with the verb *effect*, meaning *to bring about*, or the noun *effect*, meaning *the result of*.
Right: The stock market was affected by poor business. |
 He affected red neckties and a sporty vocabulary.
 An exchange was effected.
 The medicine had an immediate effect.
4. *Aggravate:* Means *to make worse*; not a synonym for *annoy*, *vex*, or *provoke*.
Right: Cold aggravated his disease.
5. *Ain't:* Crude; do not use it.
6. *Alternative:* A choice between two, and no more than two.
Right: One alternative was to rent a car; the other was to purchase one.
 Either we must play this game, or we must face the alternative; that is, to be accused of cowardice.
7. *Alright:* Word does not exist. You mean *all right*.
8. *Any place, every place, no place, some place* (used as adverbs): Use *anywhere, everywhere, nowhere, somewhere*.
Right: I find opportunities everywhere I go.
9. *Appreciate:* Means *estimate justly, value highly, or recognize the worth of*. Do not add *greatly* or *very much*.
Right: I appreciate your assistance.
10. *As as:* Correct for affirmative expressions; for negative statements, *so as* is preferable.
Right: Your house is *as large as* mine.
 Your house is not *so large as* mine.
11. *Awful:* Means *filling with awe*. Like *fine, great, grand, fierce, terrible, swell, adorable, cute, cunning*, this word has been misused until it has become meaningless. Look for these words in

your dictionary. Determine not to use them until you know their correct meanings.

Right: I shall never forget the awful destruction caused by the cyclone.

12. *Badly:* Means *in a bad manner*; it does not mean *very much*.

Right: I miss you very much.

Little Willie acted badly while visitors were present.

13. *Beside, besides:* Do not confuse the preposition *beside* with the conjunctive adverb *besides*, which means *in addition to*.

Right: She stood beside Walter.

The book is interesting; besides it is informative.

14. *But that, but what:* Do not use after the verb *doubt*. Use *that* alone.

Right: I do not doubt that you will have difficulties.

15. *Calculate:* Means *to reckon* or *compute*. Not a synonym for *think*, *propose*, or *intend*.

Right: Have you calculated the expense of such a trip?

16. *Claim:* Means *demand because due*. Avoid loose thinking, such as, "I claim (assert or maintain) that you are wrong."

Right: "We claim fifty dollars as damages."

17. *Contemptible:* Indicates a person, thing, or act *to be despised*.

Right: He was a contemptible liar.

18. *Contemptuous:* Means *disdainful* or *scornful*.

Right: She was contemptuous in her attitude.

19. *Could of:* You mean *could have*.

20. *Cunning:* Means *ingenious*, *skillful*, or *crafty*.

Right: Here was evidence of cunning workmanship.

By cunning, the thief avoided the police.

21. *Cute:* means *clever*, *sharp*, or *ingenious*. Better not talk about the baby, unless you can say something more definite than *cute* or *cunning*!

22. *Different:* Follow by *from* not by *than*.

Right: In many respects, your policy is different *from* mine.

23. *Disinterested:* Means *unselfish*, *free from personal interest* or *prejudice*. Not a synonym for *uninterested*, which means *without interest resulting in attention*.

Right: I was considered a disinterested judge.

He was an uninterested member of my class.

24. *Don't:* A combination of *do* and *not*. Avoid the ungrammatical "He don't."

Right: I don't know what you mean.

He doesn't know what you mean.

25. *Due*: An adjective; not a synonym for *because of*.
Right: His failure was due to ill health.
Because of ill health, he failed.
26. *Effect*: See *affect*. As a noun, *effect* means *result of*; as a verb, *effect* means *to bring about*.
Right: The effect of this change was immediately noticed.
We effected a change in our organization.
27. *Either . . . or*: Means a choice between *two*. Watch the verb; give it in the right number. The same reasoning applies to *neither . . . nor*.
Right: Either John or Bill is wrong.
Neither John nor Bill is wrong.
28. *Elegant*: Means *showing ability to select and discriminate*. It implies unusual perfection in dress or in ornamentation. Do not talk and write about "perfectly elegant times."
Right: We thought of him as an elegant gentleman.
29. *Enthuse*: A word unknown to good usage. Do not use it.
30. *Every so often*: Childish. Use *at regular intervals, occasionally, repeatedly*.
Right: From January to June he visited our home at regular intervals.
31. *Except*: As a verb, means *exclude*; as a preposition, means *to make an exception of*.
Right: Of course, I except you from serving.
All went on the trip except Edward.
32. *Fine*: An overworked adjective. Consult dictionary for exact meanings.
33. *Firstly*: *First* is preferable.
Right: First let us consider the expense.
34. *First-rate*: A compounded adjective, not an adverb.
Right: She is a first-rate tennis player.
35. *Get up*: Colloquial. Why *get up* an entertainment? Why not *plan* one, or *organize* one?
36. *Got*: Means *secured*. Avoid, "*Have you got* a pencil with you?"
Right: Have you a pencil with you?
37. *Gotten*: Obsolete. Use *got*.
Right: You have *got* what you requested.
38. *Grand*: Means *large, imposing, on a large scale*. Used indefinitely, it has become meaningless. Stop having "perfectly grand times" and have a few *interesting, enjoyable, exciting* ones.
Right: The Rocky Mountains are grand and majestic.

39. *Guess*: Means *to judge at random or from reasons which are not decisive*. Avoid as a synonym for *think* and *suppose*.
Right: I guessed the answer.
40. *Horrible*: Loosely used. Find a more definite word unless you really mean *that which inspires horror*.
Right: The injured presented a horrible sight.
41. *In*: When expressing motion, use *into*.
Right: We went into the station.
42. *In back of*: Say *behind*, a form strongly preferred.
Right: They sat behind us.
43. *Inside*: (a) Do not combine with *of*. (b) Does not mean *within*.
Right: We went inside the building.
 You will be paid within ten days.
44. *Its, it's*: *Its* is the possessive of *it*; *it's* is a combination of *it* and *is*.
Right: Its covers were torn.
 It's my opinion that the book is useless.
45. *Kind (sort)*: This word is singular. Modify with *this* and *that*, not *these* and *those*.
Right: This kind is valuable; these kinds are valueless.
46. *Kind of (sort of)*: Avoid combining with *a*, as *kind of a*. Avoid, also, using this expression as a synonym for *rather*.
Right: What kind of book do you enjoy?
 The entertainment was rather dull.
47. *Lay*: Learn the principal parts of the three verbs often confused:
 Lie (to tell a falsehood): lie, lied, lied.
 Lie (to recline): lie, lay, lain.
 Lay (to place): lay, laid, laid.
48. *Leave alone, leave be, leave go*: Childish grammatical errors. Say, "Let alone, let be, let go." *Leave* means *to depart* or *abandon*. *let* means *permit, allow*.
Right: Do not leave me now.
 Please let me examine your paper.
 Let it be where it is now.
 Let go before you are hurt.
49. *Let's*: Means *let us*. "Let's you and I" is, therefore, grammatically incorrect.
Right: Let's have another cup of coffee!
50. *Liabile*: Means *susceptible* or *legally responsible*; may mean *likely* to indicate that *something undesirable will happen*. Not properly a synonym for *probable*.
Right: During games Steve was liable to injuries.
 You are liable for damages.

You are liable to be shot.

It is likely to be fair tomorrow.

51. *Like*: A preposition; not a substitute for *as if*.

Right: It looks like rain.

It looks as if it were raining.

52. *Lose, loose*: *Lose* means *part with accidentally*. *Loose*, the verb, means *set free*; *loose*, the adjective, means *not tight*.

Right: Did you lose your hat?

Edward, loose that dog immediately!

Your necktie is loose.

53. *Mad*: Means *insane*. Use *angry*.

54. *Might of*: You mean *might have*.

55. *Must of*: You mean *must have*.

56. *Myself*: A reflexive or intensive pronoun. Not interchangeable with *I* as the subject of a verb. "Mrs. Jones and myself thank you" is incorrect usage.

Right: He injured himself.

George himself is responsible.

57. *Near by*: An adverb; not acceptable as an adjective in such expressions as "the near-by store."

Right: We stood near by and listened.

58. *Nice*: Do you mean *keen*, *precise*, or *delicately made*? *Nice* is a much overused word.

Right: In art he was a nice judge of values.

59. *No good*: Do you mean *worthless*?

60. *No place*: Do you mean *nowhere*?

61. *Notorious*: Means *of evil reputation*; not to be confused with *noted*, which means *famous*, *celebrated*, or in some way good.

Right: He was a noted artist.

He was a notorious thief.

62. *Off*: Do not combine with *of*.

Right: He fell off the roof.

63. *Or*: Do not correlate with *neither*. Remember these: either or, neither nor.

Right: Study either history or English.

Neither Mary nor Kathryn came.

64. *Out loud*: You mean *aloud*.

Right: He read aloud.

65. *Over*: Do not combine with *with*.

Right: Study hour is over. (Not "over with.")

66. *Portray*: Means *to picture* by drawing, painting, acting, or by

means of words. Avoid using as a synonym for *explain* or *tell*.

Right: I shall try to portray the scene both by description and by colored sketches.

67. *Proven:* Modern usage prefers *proved*.

Right: I believe that you have proved your statement.

68. *Providing:* The correct form is *provided*.

Right: Provided you study, you will pass.

69. *Quite:* Means *wholly, entirely, or very*; does NOT mean *slightly, rather, or somewhat*.

Right: He was quite right.

I could see the players quite distinctly.

He was rather tired (somewhat tired).

70. *Raise:* An active verb, meaning *cause to rise*. You must raise *something*. Learn the principal parts of *raise* and *rise*: raise, raised, raised; rise, rose, risen.

Right: I rise early.

I raise vegetables.

71. *Real:* Not a synonym for *very*. Also *real* is an adjective; the adverb is *really*.

Right: The building is very (or *really*) attractive.

72. *Reason:* Do not add a *because* clause; use a clause beginning with *that*.

Right: The reason was that he did not try.

73. *Set:* Means *cause to sit*; thus you must set *something*. Learn the principal parts of *sit* and *set*: sit, sat, sat; set, set, set.

Right: I sit by the table on which you have set the dinner.

74. *Shall:* Used in the first person (with *I* and *we*) to express simple futurity; that is, something is going to happen. *Shall* is used in the second and third persons (with *you, he, she, it, and they*) to express promise, determination, consent, willingness, or a threat.

Right: I shall go. (futurity: something is going to happen)

He shall receive it by six o'clock. (promise)

You shall do as I say! (determination)

You shall be punished for this. (threat)

They shall be allowed to go, of course. (consent)

75. *Should of:* You mean *should have*.

76. *Show:* Slang. Do you mean a *play*?

77. *So:* Do not use *so* as a substitute for *very*. *So* is not a substitute for *so* — *that* in clauses of result.

Right: I was so tired that I fainted.

I was very tired.

78. *Some place:* Do you mean *somewhere*?

Right: Somewhere in this locality you will find the marker.

79. *Take in:* Slang. Why "take in a show," when you can "go to a play"?

80. *Terrible:* Do you mean *filling with terror*? We may see "terrible creatures and sights"; but we seldom have "terrible days."

81. *That:* Use the relative pronoun *that* only restrictively; otherwise use *which* for animals and things and *who* for people.

82. *Try:* Avoid *try and*. Use *try to*.

Right: I shall follow your advice and try to concentrate.

83. *Up:* Do not add this word to verbs and adjectives. It is sufficient to *rest*: do not "rest up." *Divide* your treasures: do not "divide them up."

84. *Thing:* Use it to designate objects. Avoid the loose meaning by which we speak of ideas, motives, and acts as *things*. At best, *thing* is a colorless word.

85. *Wait on:* Use *wait for*, unless you mean *serve*.

Right: If you are late, I shall wait for you.

She waited on the customer.

86. *Where:* Do not use as a substitute for *that*. You do not see "where something has happened"; you see *that* something has happened.

87. *Will:* In the first person (with *I* and *we*), *will* expresses determination, promise, consent, willingness, threat. In the second and third persons, *will* expresses futurity.

Right: They will go next Monday. (futurity)

I will go! (determination)

Of course I will go. (consent)

I will repay you for that insult. (threat)

88. *Whose:* The possessive of *who*, not of *which*.

Right: He was a *man whose* personality attracted me.

I saw a *tree* the branches *of which* extended into the air.

89. *You was:* *You were* is correct in both singular and plural.

90. *Would have:* Perhaps you mean *had*.

Right: You might have scored if you had worked harder.
(NOT *would have worked*.)

Practice

I. Rewrite the following sentences, selecting the proper forms:

A

1. We arrived (at, at about, about) six o'clock.
2. All (except, accept) John (excepted, accepted) the offer.
3. I am (annoyed, aggravated) by your chatter.
4. Here (was, were) the (alternative, possible) courses of action: we could ^{pay} pay cash, or we could buy on credit.
5. (Everywhere, every place) I go, I find these (awful, inconsiderate) people.
6. I (claim, guess think) that you can do the work in five hours.
7. Mabel is not (so, as) musical as John.
8. I (calculate, estimate, believe) that it will be a cold day.
9. A liar is usually a (contemptible, contemptuous) person.
10. The Prime Minister of Canada may be spoken of as a (noted, notorious) person.

B

1. A person who has no personal prejudice is (uninterested, disinterested).
2. Your policy is entirely different (than, from) mine.
3. A thief usually succeeds by (add a word which means craftiness).
4. (Because of, due to) ill-health, the (affect, effect) of hard work, he did not go.
5. We succeeded in (getting up, organizing, conducting) (a, an) (fine, grand, swell, enjoyable, adorable) dance.
6. The tool, although ancient, was (add a word which means skillfully) made. ingenious
7. Go (in, into) the waiting room and (sit, set) down.
8. It looks (like, as if) we (was, were) (likely, liable) to have a storm.
9. The example has been (proved, proven) correct; so you (hadn't ought, ought not) to be asked to do it again.
10. The reason was (that, because) he did not understand his grammar.

C

1. (Set, sit) the food on the table. Although I shall (leave, let) it (lie, lay) there for (quite, rather) a long while, I assure you that I shall (appreciate it, appreciate it greatly).

2. Neither James (nor, or) Thomas (play, plays) well.
3. He (don't, doesn't) doubt (that, but what) you are (all right, alright).
4. I have read in the *Telegram* (where, that) Mr. Jones is away.
5. I know that I (shall, will) enjoy the song he intends to sing (providing, provided) that he keeps on the key.
6. During the day he said to me (every so often, at frequent intervals), "(Try and, try to) meet me if you (can, may)."
7. He stood (besides, beside) me; (beside, besides) he talked to me.
8. I enjoy poems when they are read (aloud, out loud).
9. Mrs. Smith and (myself, I) are glad that is (over with, over).
10. I (explained, portrayed, described) why I wanted to meet you, and I am (real, very) (angry, mad) that you did not (wait on, wait for) me.

2. Rewrite the following passages, restating the ideas in clear and correct English:

A

Edward and myself ^{I came} was aggravated when we learned that Mary had ^{been} excepted an invitation to visit us, but was coming at about seven-thirty. This was an ^{very} awful inconvenient time, for we had intended to go to a show. Now we couldn't go any place. Of course, you may say that I am a contemptuous cad to talk like I do. I claim, however, that even a friend ^{hadn't} ought to interfere with a man's recreation. Mary could ^{have} avoided this situation if she would have wanted to. She is not as busy as Edward and myself. Furthermore, she had three ^{alternatives} alternatives: to come earlier, to come on Sunday, or to call up and try ^{and} find out if we were busy. In this way, she could ^{have} gotten in her visit and we could ^{have} taken in the show. Oh, well! Never mind! I ^{think} calculate we'll find some way to get out of our terrible difficulties.

B

I went inside of the studio and ^{came} set down. I had come to see the latest pictures of Van Denter, ^{notorious} notorious for his skill as an artist. Few were allowed to interview him; so I greatly appreciated the opportunity. I ^{calculate} calculate that you would feel just like I did if you had gotten such a grand chance.

Well, I waited until I was quite weary. I ^{hadn't} ought to say just how long. Then Van Denter came in and ^{set} set down besides me the most amazing sight I have ever seen. It looked like it was

the work of a ~~mad~~ man. It was the picture of a small house, just in ~~back~~ of a small lake. Both were ~~terrible~~! The lake was pink, and I don't know where he could have ~~gotten~~ the color for the house. Little figures were ~~laying~~ around on the shore of the lake; and some cunning little animals, which looked like they were standing on their heads, were on the roof of the house. In a word, it was ~~quite~~ different than any picture I had ever seen.

"What is it?" I said to Van Denter.

"A June Morning," was his reply.

"Oh, how ~~charming~~!" I enthused.

Then I hurried off to a restaurant, where I could get some ~~sort~~ of a cup of coffee.

I wonder why such ~~stuff~~ makes me so contemptuous? I guess the reason is ~~because~~ I was brought up on pictures so different than these that my tastes are neither radical ~~or~~ modernistic.

Victory Test

There are twenty-five errors in the following sentences. Can you revise the sentences so as to avoid them?

1. You hadn't ought to leave him park his car in back of the schoolhouse.
2. Try ~~and~~ find the three awful errors in this sentence, and I will give you an elegant mark.
3. I claim that you will enthuse over my studio; it is different than any you have ever seen any place.
4. The ship lay at anchor every so often during the months of July and August.
5. What a fine child! Providing you take care of him, it looks like he will be a fine man.
6. The affect was simply grand!
7. Its my opinion that you should not of set up late.
8. I see in the paper where you have bought a car whose principal claim to greatness is speed.
9. I calculate that you missed a terrible mistake in number six.
10. If you miss this one, the reason is because you are unobservant.

E. ARTICULATION AND ENUNCIATION

No matter how expressively you may use your body, or how resonant may be your voice, you will never be able to speak

very clearly until you make a habit of careful articulation and enunciation.

By articulation is meant the shaping of sounds with lips, tongue, teeth, and palate. By enunciation is meant the projection of sounds as voiced, nasal, or whispered tones. Thus, for example, when your lips join to form *m* as in "men," you articulate that letter. When you utter this *m* as a nasal sound, you properly enunciate it.

Many animals have the equipment to articulate and to enunciate sound; possibly they may use them to better advantage than we think. Human beings are endowed with organs to carry on a complicated system of communication.

You need only to listen, however, in order to realize that most people do not take advantage of their opportunities. Blurred articulation and inaccurate enunciation are so common that the term "lip-lazy" Canadians is entirely justified. It would not be improper, either, to speak of "jaw-lazy" and "tongue-lazy" Canadians.

The exercises in this section call attention to only a small part of the speech defects that need correction. To use the exercises most effectively you need to do three things: (1) take great pride in correct utterance; (2) rid yourself entirely of the "Oh-I-get-along-well-enough" attitude which characterizes the majority of people; (3) find out exactly how the fundamental sounds of the language are formed; then practice them until you have established right habits.

On page 320 is a concise chart to assist you. By reading down, you learn how the sounds are articulated and the organs used in this process. By reading across, you learn how these sounds are projected or enunciated. The practice which follows will be of little value until the information given in this chart is mastered.

Articulation and Enunciation of Consonants

Note: This chart is intended to show you how to articulate and enunciate the consonant sounds of the English Language. By reading down, you learn how to *form* consonants; by reading across, you discover how the consonants are *projected* or *enunciated*. Master this chart before you practise. Consult it whenever you are in doubt.

	LABIALS Made primarily with the lips		DENTALS Made primarily with teeth ridge		LINGUO-PALATALS Made with soft palate and back of tongue	LINGUALS Made primarily with tongue	PALATALS Made primarily with hard palate (roof of mouth)	COMBINATIONS
	Conjunction of lips	Contact of upper lip and lower teeth	Contact of tip of tongue and upper teeth	Contact of point of tongue with front of hard palate				
<i>Nasal Tones</i> Enunciate through nasal cavities	<i>m</i> — man			<i>n</i> — nine	<i>ng</i> — long		Formed by top of tongue against roof of the mouth	Note that <i>h</i> is pure breath only
<i>Aspirates</i> Enunciate as breath or whispered tones	<i>p</i> — pan <i>wh</i> — when	<i>f</i> — few	<i>th</i> — thin	<i>t</i> — tone	<i>k</i> — kick <i>c</i> — cut <i>q</i> — quick		<i>s</i> — sin <i>c</i> — cell <i>sh</i> — shine	<i>x</i> = <i>ks</i> — extra <i>ch</i> = <i>t</i> + <i>sh</i> — clinch
<i>Sub-vocals</i> Enunciate as tones broken off when articulating organs meet	<i>b</i> — ban			<i>d</i> — dog				
<i>Vocals</i> Enunciate as prolonged voiced sounds	<i>w</i> — was	<i>v</i> — very	<i>th</i> — then		<i>g</i> — gone	<i>l</i> — long <i>r</i> — run	<i>z</i> — seize <i>zh</i> — vision <i>y</i> — yellow	<i>x</i> (vocalized) = <i>gz</i> — exact <i>g</i> (soft) and <i>j</i> = <i>d</i> + <i>zh</i> — germ, journey

Drill — Consonants

First, be sure that you can explain the formation of any sound on the chart. Second, be able to utter any sound on the chart, giving the correct articulation and enunciation of the sound. Then work on the following words, sentences, and paragraphs until you have established correct habits.

1. *m*

Words: Many, mask, much, more, mystery, make, mention.
(In practice, exaggerate the lip contact; be sure that each *m* is enunciated as a nasal tone.)

Sentences: Many men make the mistake of mumbling.
May I mention my most serious mistake?
Will communism make us more or less mechanical?
The man at the helm made many mysterious movements.
The film made me remember my mother's mother.

Paragraph: The men made me more and more conscious of my mistakes. My slightest movements were made to seem very mysterious. For many years I masked my indignation. Now I must mention how much I disliked being misunderstood by someone who seemed unable to appreciate mere mechanical mortals like me.

2. *b*

Words: Boy, begin, band, broken, bargain, believe.
(Exaggerate lip contact; watch enunciation.)

Sentences: Both began to appreciate Bolton's bold beginning.
I believe we should combine both flexibility and beauty.
Bertha brought a batch of broken bombs in her baggage.
Big Bob was basting bandages for Brigham.
Bunyan bought bargains from the baggage boy.

Paragraph: Both boys bought box after box of books, thereby benefiting from the boom in the book market. They bargained for bundles which were being put by because they were broken. Bill bought books which were beautiful; but Bob, being a bit better at bargains, bought books which were both beautiful and beneficial. Both boys are bound to benefit from the fact that they have been shrewd bargainers from birth.

3. *p*

- Words:* Palate, private, persons, prize, lamp, limp, map.
(Exaggerate lip contact; enunciate accurately.)
- Sentences:* Please put down on your list the powerful and the poor.
People who practise public speech are well paid.
Powerful, privilege, and poverty require practice in shaping the letter *p*.
Please put a period in the preceding paragraph.
Lip, lamp, camp, and damp all end in *p*.
- Paragraph:* Public opinion permits people carelessly to slip over words like *pal, pan, and person*; yet we should privately practise to perfect and develop our articulating equipment. Precise and perfect speech, I predict, must sooner or later be appreciated by all people. For this purpose this practice paragraph has been perfected.

4. *f*

- Words:* For, few, fine, fifty, self, shelf, half.
- Sentences:* Few folks feel fine before breakfast.
Fifty-five fellows failed in French.
Being free to follow, I flew toward Foxboro.
Few folks feel free in forming *f*.
Four *f*'s are found in *fix, fan, five, and feel*.
- Paragraph:* I followed the foreman's rules and found the facts. Then I felt free to look for Mr. Flanders. Our treasury was flat, I felt free to inform him, for the following reasons: we had failed to follow a few fundamental rules, and we had forgotten to formulate fixed forms for our salesmen. Furor was futile! For the future we must follow fixed principles or fail.

5. *v*

- Words:* Vine, view, vex, Vermont, live, sieve, vim.
- Sentences:* A vacation in Vermont gives us vim.
Very very vexed was Virginia.
The *v* in *very* is a vocalized *f*.
Vergil was very vigorous and valorous.
In *vaunt, venal, view, and vagrant* watch *v*.
- Paragraph:* Taking advantage of my vacation, I joined Van Dyke, that very vigorous member of the varsity, and went to Virginia. Van Dyke is very verbose, but he is also very

versatile. He will play vagrant or watch vaudeville with equal vim. He loves variety and is very venturesome. Such a virile and vivacious fellow added much to this vacation venture.

6. *wh*

To articulate *wh* round the lips as for *oo*. Enunciate as an aspirate, making the syllable sound as if the *h* came first: *hwen*, *hwere*, *hwy*. Avoid the error of confusing vocalized *w* and aspirate *w*. For example, notice the difference in *weel* and *wheel*.

Words: Wheel, whether, when, while, white, what, where.

Contrast: *Wait* and *whale*; *witch* and *which*; *watt* and *what*.

Sentences: Mr. White whimsically distinguished wigs and Whigs.

When, *where*, *what*, and *why* are overworked.

William was wise enough to wear white whiskers.

"Stop that whimpering," I whispered.

We whistled while we waited.

Paragraph: When Mr. Whitney wants to be whimsical, he says that whistling is like whiskers; each has a place. Of course this is a whim. What we wear is not like what we do. I think I shall always whistle whether people whine about it or not. Of course, I shall be careful where and when I whistle; but whether I work or play, I simply *must* whistle. Whistling is to me what whittling is to Mr. Whitney.

7. *n*

Words: Nose, nasal, north, nothing, worn, torn, born.

Sentences: *Man*, *pan*, and *ban* all end in *n*.

Enunciate nasally the *n* in *noted*.

The new nations of the North have noted navies.

These new notions are now notorious.

Never neglect the nasal *n* in *nothing*.

Paragraph: By noting that nasal *n* is named nasal because it is enunciated through the nose, we learn how to say words that begin and end in *n*. Turn to words like *Alton*, *Wilton*, *Zeman*, *Milton*, *Norman*, and *Nora*, and you will learn what I mean.

8. *t*

Words: Two, twenty, tongue, teeth, spent, lent, went.

Sentences: Two and twenty tents were sent to Toronto.

Teeth and tongue enter into the articulation of *t*.

I took a tiny little particle to Timothy.

I sent the torn and tattered tapestries to Tom.

I cannot permit a trapeze act that is so terrifying.

Paragraph: In *ten*, *two*, and *twenty* we articulate *t* by touching the tip of the tongue against the upper teeth. I tell you that it is easy to articulate *t*, if you take time to permit the tongue to act. Turn some of your interest in tennis to the articulation of words like *Tom*, *Tim*, and *Nat*. Thus your attention will be turned to an interesting game involving the tongue and the teeth.

9. *d*

Words: Do, don't, dog, dozen, prod, sod, dead.

Sentences: Do you deny doing the deed?

Down, *do*, and *don't* involve dentals.

Dan's daughter Dorothy delivered doughnuts.

Dozing by the door doesn't do any damage.

Do you need a dollar? Then don't prod that dog!

Paragraph: We need to be prodded about the delivery of our dental sounds. *D*'s are dental sounds, made by the tongue and teeth. Do you deny the difficulty of delivering dentals dextrously? Then deliver rapidly words like *plod*, *nod*, and *pod*. These end in *d*. Now deliver rapidly words like *did*, *date*, *drive* and *door*. These begin with *d*. Did you find delivery difficult? Good! No doubt you will do dentals without difficulty!

10. *Danger!*

Be very careful to distinguish the articulation of *d* and *t* from that of *th*. In uttering *th*, let the tip of the tongue flatten slightly against the back of the upper teeth.

Practise exact utterance of the following: *dine* and *thine*; *day* and *they*; *daughter* and *thought*; *dough* and *though*; *Dan* and *than*; *dare* and *there*; *din* and *thin*; *deem* and *theme*; *die* and *thy*.

Bring to class a brief original paragraph involving as many *n*'s, *t*'s, *d*'s, and *th*'s as you can get into it. Read it to the class as an exercise in articulation and enunciation.

11. *ng*

Words: Coming, singing, pursuing, running, looking, talking.

Contrast: Avoid the error of articulating *n* instead of

ng. In other words, avoid such monstrosities as *doin'*, *runnin'*, and *thinkin'*. Utter carefully the following: *sinking* and *singing*, *looking* and *longing*, *clanking* and *clanging*.

Sentences: He was longing to linger longer.
Try singing as you go toiling and sorrowing.
Watch the uttering of *doing*, *running*, and *thinking*.
Attempting the uttering of *sinking* and *singing* is trying.
His *clanking* and *clanging* was unavailing.

Paragraph: Those who say *doin'* instead of *doing* are only making trouble for themselves. Looking at this adventure called living, I cannot help seeing that pleasing and appealing speaking is desirable. Crying about our speaking is not doing the right thing. What we need is more practising on words like *during*, *regarding*, *concerning*, *thinking*, and *talking*.

12. *k* (*c* and *q*)

Words: Kite, kick, Kansas, kettle, kind, knoll.

Sentences: Kate's knowledge of kites was quite limited.
Kennedy ran to the knoll and quickly caught the kite.
How is *k* in *kismet* like *q* in *quiet*?
I know that Mr. Kane from Kansas is courteous.
Can you quickly kick the kettle and the kite?

Paragraph: Katherine's knowledge of kites was as limited as her knowledge of kettles. Yet I knew she was kind and capable. Thus I could keep her, knowing that everything would be quite right when I came back from Kansas. Of course, this concoction is quite silly; but by practising it you are qualified to utter such words as *quick*, *can*, and *keep*.

13. *g* (hard)

Words: Good, give, gone, going, Gifford, glance, golf, got.

Sentences: Gifford cared more for golf than for government.
I got the glue and glass from Godfrey.
"Going, going, gone!" gasped the auctioneer.
Gordon had gone to his garage.
Use hard *g* in *good*, *gave*, *go*.

Paragraph: As I entered the gallery, I glanced at Gaston, who was gasping with amazement at a picture of Mr. Gifford Gauss. He was gaping, gazing, and talking garrulously.

I gave Gaston but one glance, and saw how ghastly he looked; then I got him to go to Groton for a good game of golf.

14. *r*

Words: Run, ride, rotate, roar, rural, ring, pour, soar.

Sentences: The roar of a revolver rang out.

We ran round and round and round the ring.

Rushing and roaring, the river runs on.

This rich rural region is full of rumors.

Robert's ridiculous riddle caused laughter in the room.

Paragraph: Richard and I rested by the roadside. We drank deeply from the rushing stream near by us. We were dripping with perspiration from riding over the rough roads of the rural region. Our ears rang; our bodies required rest. We soon dropped asleep, dreaming of rivers, roads, and roaring torrents.

15. *l*

Words: Left, long, linger, loose, tell, toll, sell.

Sentences: Twelve long logs lay in a line.

Tell Lucy to linger a little longer.

Let us realize that "linger longer" is full of linguals.

Sell, shell, and tell are full of *s*'s and *l*'s.

The fluid looked like liquid lead.

Paragraph: Surely you will let Larry look at the gleaming light. Why, he'll linger and look, and look and linger, until he can look no longer! This light looks like a flash of lightning let loose from the skies. It is so luminous that its color will last in memory for a long, long while. Don't fail to let Larry look at it as long as he likes to linger.

16. *th, s, sh, z, zh*

Words: Thin, thick, this, second, sight, similar, shine, shrewd, shock, zero, zealous, seize, vision, aversion, azure.

Sentences: He had an aversion to shiny shoes.

He was shrewd and zealous, but he lacked vision.

This thick volume is similar to the second.

Azure sky, zero weather, and shining stars greeted us.

The theatres lacked the vision to seize this opportunity.

Paragraph: Those whose tongues are too thick will be shocked to see

that they have difficulty with this passage. It is not so difficult as "Sister Susie's sewing shirts," or "Theophilus Thistle, the successful thistle sifter." However, those who have an aversion to words like *this*, *that*, *shone*, *zero*, and *vision* will find it as troublesome as "Some sell sea-shells by the seashore."

17. *Warning*

1. *Confusion of th and d.* Do not say *dis*, *dat*, *dese*, and *doze* if you mean *this*, *that*, *these*, and *those*. The error results from failure to flatten the tip of the tongue back of the *t* point in articulating *th*.
2. *Whistling s's.* Don't make words like *sift* sound like *ssssssssift*. The trouble comes from failing to relax your tongue after you form the initial *s*-sound.
3. *Lisping:* When a person says *thtand thtill*, meaning *stand still*, the error results from putting the tongue too far forward in forming initial syllables.

Compose a short original paragraph, having in it all the *th*'s, *d*'s, *s*'s that you can. Read it to the class with careful attention to articulation and enunciation.

18. *x, ch, g, and j (soft)*

- Words:** Exact, excite, Charles, change, gesture, George, happy, hero, exaggerate, extreme, exult, exhort.
- Sentences:** James and George were happy but excited.
I exhort you not to make exaggerated gestures.
Harry and Henry Hervey were extremely happy.
Charles and Chandler gestured excitedly.
Henry and James made characteristic jokes and gestures.
He exultantly showed James the gem.
- Paragraph:** "Extra! Extra!" heroically yelled Charles, our paper boy. James and John rushed excitedly to the door. "Hurrah!" shouted John exultantly. "They found the gems exactly one hour after the robbery." This characteristic nonsense is composed to get you to articulate words like *example*, *character*, *join*, *extreme*, *exactly*, and *hurry*.

19. *sm and lm*

These combinations are included only because some pupils need a warning: Do not let a vowel slip in between *sm* or *lm*. Otherwise *elm* will become *elum* and *chasm* will become *chasum*.

Words: Helm, optimism, communism, atheism, enthusiasm, overwhelm.

Sentences: I was overwhelmed by his enthusiasm for communism.
There was a chasm near the elm tree.
Keep your optimism and enthusiasm.
The film concerned atheism.
Your conversation will overwhelm him.

Paragraph: His conversation seemed inconsistent with his enthusiasm and his optimism. I could understand neither his interest in atheism nor his interest in communism. Yet I was overwhelmed when I saw that the film dealt merely with realism. He needs a new baptism of altruism and idealism!

Drill—Vowels

The correct utterance of vowels is one of the most important elements in clear speaking. Your work from the outset will be profitable if you act on the following suggestions:

1. Fix your attention on what is generally considered correct, not on what you have been accustomed to say.
2. Do not try to practise until you have made certain that you know how to utter the fundamental sounds. Then apply what you have learned in everything you say until correct habits are established.
3. Agree with your teacher on the set of marks by which you are to indicate the utterance of vowel sounds.
4. Direct your attention especially to the mastery of sounds which *you* must apply in the correction of your own errors of pronunciation. Time will not permit consideration of all the vowel and consonant sounds of the language. Furthermore, you undoubtedly find the utterance of most sounds easy; others may be very difficult. Your work is to discover your own special difficulties and to overcome them.
5. Think of vowel production in the simplest terms possible. For example, it is probably sufficient for you to know that a vowel sound depends essentially on two things: (*a*) on the degree to which you open your mouth; (*b*) on the part of the mouth in which the sound is made. For example, if you say *oo* as in *noon*, your tongue will be rather high, your mouth only slightly open; the sound will be toward the back of your mouth. Say

a as in *pad*, and the tongue will be lower, the mouth more open, and the sound further forward.

With the exception of certain vowel sounds like *a* as in *ate*, in which you glide from *a* to *e*, you may think of vowels as back, middle, and front sounds, a classification which indicates approximately where you form them in your mouth.

Here is a concise chart which classifies important vowel sounds according to this plan. A few subtle distinctions have been omitted. You will notice that in each group the order indicates a slight difference in tongue position and in the degree to which you should open your mouth. Read from left to right.

Enunciation of Vowels

Back of mouth	oo (moon)	oõ (took)	ô (for)	ỗ (obey)	ö (pop)
Middle of mouth	â (ask)	ũ (but)	û (burn)	ä (arm)	ẫ (senate)
Front of mouth	ē (feed)	ī (bit)	â (rare)	ě (met)	ă (mat)
Glides (Combinations)	ā (fate) — ā to ē		ī (bite) — â to ē		
	ō (hope) — ō to oõ		ū (tube) — ĭ to oõ		
	ou (hound) — ä to oõ		oi (coin) — ô to ē		

Be able to read the following words, sentences, and paragraphs, giving correct form to all vowels. Work slowly and seek absolute accuracy at first. Then try to maintain accuracy as you read more rapidly and freely.

I

ā	fate, date, dairy, late, <u>data</u> , status, can <u>ary</u> , hu <u>mane</u>
â	desolate, preface, equipage, village, menace, Senate
ă	mat, have, bade, cat, sat, hand, arid, tapestry, annoy
ä	arm, farm, al <u>arm</u> , hard, calm, barter, father, sardine, palm
â	ask, chance, fast, path, bath, basket, staff, dancer
â, ê	stare, impair, declare, tear, share, wherefore, heir, parent
ē	near, drear, here, weary, inferior, idea, appear, material
ě	event, evict, eventually, reform, evaporate, evangelist
ě	met, get, let, instead, discretion, debtor, tent
ẽ, ĭ, ẽ, ũ	tavern, bird, work, turtle, alert, incur, disperse, shirk
ī	bite, spite, right, tight, light, sight, plight, night

i	bit, interview, diplomacy, midwinter, resist, genuine
ō	hope, before, chorus, roar, score, oral, story
ô	obey, history, pronounce, society, sonata, coagulate
ǒ	volume, from, obtain, offer, orange, torrent, hostile, goblet
ô	stormy, toss, off, wrong, organ, orbit, sordid, retort
ū	Tuesday, duty, beauty, during, lucid, mutiny, tube, nuisance
ũ	but, hut, just, crux, alum, bug, public, ducat
ōō	broom, roof, root, proof, moon, soon, noon, hoof
oo	book, foot, took, nook, stood, woolen, look, cook
oi	noisy, point, disjointed, anoint, oyster, hoyden, boisterous, oil
ou	around, about, thousand, household, ounce

2

At noon she took the broom and swept off the roof.

He soon gave me proof that this was the root of the matter.

I stood by the brook and looked about.

The cook did not look like a cook who could read a book in a cozy nook.

Are you careful to pronounce the *o* in society like the *o* in obey?

Historians are usually more interested in society than in poetry.

I tossed aside the offer from Hamilton.

3

It was wrong to offer help after she was gone.

As I said before, I hope that the chorus will not roar.

Before I told the story, I read it orally.

Near the dreary swamp appeared an alert traveler.

I am weary of being near such dreary material.

It was my duty to listen to the tunes played on the tubes.

During the tumult it was useless to think of beauty.

4

Civilization is enjoying a respite from low spirits.

Every bit of wit was a genuine hit.

On Monday the Committee presented a portrait to the village.

Instead of buying a tent I decided to get a set of dishes.

Never let me see you deprive anyone of the opportunity to get happiness.

Our old cat sat on the mat and watched for a rat.

He annoyed me by putting his hands on the tapestry.

5

"O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I could have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it!"

6

Sometimes we say our words so rapidly that we do not utter sounds distinctly. Thus we make words like *book* and *root* sound alike. We pronounce *was* as if it rhymed with *buzz*, and *just* is confused with *jest*. It is our duty to speak slowly, giving our lips, tongue, teeth, and palates an opportunity to form words correctly. We must learn, too, how to enunciate fundamental vowel tones, so that we can distinguish *a*, *e*, *i*, *o*, and *u* in their various uses and forms. Only those who half-utter the language make *aunt* sound like *ant*, *get* like *git*, *for* like *fer*, or make *Do you wish* sound like *Jewish*. Have some spirit about this matter! Hold to your ideals! Obey the rules of diction. Then in later years you will not be laughed at by educated people because you make *laugh* rhyme with *gaff*.

F. PRONUNCIATION

There are sound reasons for being careful of pronunciation. If you mispronounce, you will be likely to misspell. You will often be misunderstood. You may create an impression of ignorance. Because you do not realize why you misspell, and because people seldom tell you when they are disturbed by your pronunciation, you may overlook these important facts.

Correct pronunciation of a word involves (1) accurate utterance of the vowel sounds, (2) correct division of the word into syllables, (3) proper accenting.

The dictionaries, your rule books, show by signs what is best in pronunciation. These signs should be learned from the particular dictionary which you are to use. For your assistance, however, the following vowel and consonant chart, with most of the commonly used *diacritical marks*, is given. Dictionaries,

however, do not all employ the same diacritical marks. Study the marking of the key words in the one which you use.

	a	e	i	o	u	oo
Macron —	Long ā nation	Long ē bē	Long ī hīde	Long ō ōcean	Long ū pūpil	Long ōō brōōm
Suspended bar ÷	Modified ā senāte	Mod. ē ēvent		Mod. ō prōpel	Mod. ū ūnite	
Breve ˘	Short ă plănt	Short ɛ bɛggar	Short ĭ ĭt	Short ɔ stɔp	Short ŭ bŭt	Short ɔɔ cɔok
Dieresis ..	Italian ä ärm					
Modified dieresis .	Mod. Ital. â clăss					
Circum- flex ˆ	Circum. â fâre	Circum. ê whêre		Circum. ô stôrmy	Circum. û pûrse	
Tilde ~	Waved ã cowărd	Waved ẽ tẽrm	Waved ĩ gĭrl	Waved õ wõrk		

1. What three elements are involved in pronunciation? Distinguish enunciation, articulation, and pronunciation by definition and examples. Be able to mark any word in the above charts with symbols indicating its correct pronunciation. As your teacher names any symbol, be able to give a word which contains a syllable illustrating its use.
2. Look up the pronunciation of the following words. Divide them into syllables; accent them correctly; indicate the proper vowel sounds by diacritical marks. For example: ăc-cŭ-ră-çy. Here is the list: courteous, engross, hysteria, secrecy, viaduct, minimize, literature.
3. Pronounce the following words separately, in sentences, and in the practice paragraph:

Words: Abbreviation, accommodate, advisable, amateur, appearance, athlete, audience, benefit, boundaries, candidate, coherent, committee, comparatively, compulsory, competitive, dependent, descendant, describe, destruction.

Sentences: Avoid abbreviation. Please accommodate. Is it advisable? He is an amateur. Do not judge by appearances. John is a great athlete. Address the audience. We acted for your benefit. Do not pass our boundaries.

Are you a candidate? Take the road to the cemetery. What incoherent style! I appointed a committee of three. There were comparatively few. Attendance is compulsory. I believe in competitive sports. Explain the dependent clause. She is a descendant of the Puritans. How can I describe it? What wanton destruction!

Paragraph: Political life is competitive. It is advisable, therefore, that a candidate for office be able to make a coherent speech before an audience. Those whose success is dependent on influencing large gatherings and committees are likely to meet destruction if their appearance is as gloomy as a cemetery or they are unable to describe what they want. Of course I am only an amateur athlete. I am neither a politician nor a descendant of speakers. When I was in school, public speaking was not compulsory. However, I know that within the abbreviated boundaries of success today are comparatively few men who have not learned the benefits of effective expression for public officials.

4. Look up the correct pronunciation of the following words. Note carefully how they are divided and accented; be certain that you can give the correct articulation of each vowel. Practise reading the words, the sentences, and the paragraph.

Words: Definitely, disastrous, divided, dilapidated, existence, equivalent, enemy, embarrass, excellent, experience, finally, fundamental, indispensable, inevitable, intelligible, independent, laboratory, manufacture, manual, mathematics.

Sentences: I have definitely decided to go. Such a course will be disastrous. Opinion was divided. What a dilapidated house! What a horrible existence! This was the equivalent of fifty dollars! Are you a friend or an enemy? Do not embarrass me. What is an excellent recitation? Experience is a great teacher. Finally, they returned. This was a fundamental matter. You are not intelligible. He has independent means. Work in the laboratory. What do you manufacture? Consult the manual of arms. I find mathematics easy.

Paragraph: We were embarrassed because we had to begin the manufacture of our product in a dilapidated old laboratory.

We had no experience; we had many enemies. It seemed inevitable that our adventure should be disastrous. We issued, however, to describe our products, a small manual composed by our indispensable consultant engineer, a professor of mathematics. Many thought it unintelligible; a few, however, thought it an excellent work. This group provided us with a fundamental necessity, a body of friends. From then on our independent existence was assured.

5. Look up the following words. Properly articulate each vowel; accurately divide and accent each word. Be able to read the words, sentences, and the paragraph, so that each important word will be correctly expressed.

Words: Necessary, occurrence, occasionally, omitted, participial, parallel, permanent, perseverance, perspiration, privilege, preparation, pursuing, recommend, similar, surprising, synonym, superintendent, tendency, unanimous, villain, village.

Sentences: Is it necessary? What a strange occurrence! Occasionally we do. Lesson four is omitted. This is a participial phrase. The lines are parallel. Build a permanent memorial. Perseverance wins. His face was covered with perspiration. This is a privilege. What about preparation? The villain still pursued him. I recommend action. This is a similar situation. How surprising! Choose a synonym. Ask the superintendent. Check this tendency. The election was won by a unanimous vote. He played the villain's part.

Paragraph: Occasionally the exercise on synonyms was omitted. Ordinarily, however, the superintendent, a man of great perseverance, made this work a permanent part of our preparation. Pursuing the meaning of words was a daily occurrence. He had a tendency, also, to introduce work on participial phrases and parallel constructions; thus it was necessary for us to study grammar. We were made to learn the meaning as well as the use of such words as *villain* and *village*. By continued repetition we mastered language. The unanimous opinion of intelligent people is that such drill is very valuable, and I recommend it to you.

6. *Troublesome Pairs of Words.* Certain two-syllable words which have a variety of grammatical duties, being used as nouns, adjectives, and verbs, are often mispronounced. As a result, they are frequently misused and misspelled. Remember that it is the custom, with a few exceptions, to accent the nouns and adjectives on the first syllable, and to accent the verbs on the last syllable.

Read the following paragraphs aloud without errors in pronunciation.

a. You were absent from the last recitation, when we essayed to study essays. Thus you missed the content of my address. I addressed the class on the attributes of this form of composition, confining my remarks to the confines of an hour period. Why did you absent yourself on a day when you might have allied yourself with those of us who are conserving our energies and really doing something worth while? You have contracted to become a student. Your enrollment blank is your contract. About all you do is to contest with your instructor, play in school contests, and consort with your consort in taking enjoyable trips to the capitol.

There is a conflict of duty and pleasure here which will soon cause you to conflict with your instructors. You must confine yourself to what your teachers want. You must become their ally. You cannot alternate between work and fun and abstract yourself from the class whenever you wish. Hard work is an attribute of success. Contrast yourself with John Edwards, and this contrast will prove that I am right. If you are determined to accent pleasure, I shall not contest with you in such a futile contest. However, from now on I hope that you will not be content until you have mastered the content of every class hour.

b. In 1917 the produce firm with which I was connected suggested that I forego all recreation and devote myself to the recreation of a perfume which they had previously tried to produce from produce. Being almost an invalid and believing that the patents which they had secured for their process were invalid, I at first rebelled. Rebels, however, are not those who secure an increase in salary. Those who rebel, indeed, seldom rise to power; and they often receive transfer which transfers them to inferior work or a permanent recess. So I decided to "sheathe the sword of discontent," and began to make a survey which would survey the entire enterprise.

G. "TAKE ONE AS NEEDED"

One Hundred Miscellaneous Topics

1. Everybody's Business
2. A Modern Hero
3. A New Map of Europe
4. How Animals Get Ready for Winter
5. A Tragic Omission
6. The Greatest Fire in History
7. Holidays: Today and Yesterday
8. Speed
9. A United States of the World
10. Justifiable Conceit
11. Science in the Home
12. Hero Worship
13. The Greatest Character in History
14. The Greatest Character in Fiction
15. Predigested Education
16. What is a Great Athlete?
17. A Tribute to the Greatest Scientist of Our Day
18. Protecting Our Landscape
19. My Grandfather
20. The Funniest Person I Know
21. Newspaper Poetry
22. Mistakes Made by Motion Picture Directors
23. My Definition of an Ideal Motion Picture
24. Early Days in My Province
25. A Man's Conception of Cooking
26. The Value of Mathematics
27. Lost Arts
28. Warfare against Disease
29. Writers I Should Like to Know
30. When to be Stubborn
31. Following the Crowd
32. Mind Relaxers
33. Things We Can Get for Nothing
34. What a Summer Is Meant For
35. Irrepressibles
36. Installment Buying
37. War against Ugliness
38. Where Does the Theater Go from Here?
39. Radicals or Conservatives
40. Crimes in Print
41. Beauty as a Business Agent
42. Books Which Build Lives
43. Meeting the Test
44. Odd Places
45. Odd Moments
46. Odd People
47. What Is a Statement?
48. Eventually We Must Pay
49. Misdirected Energy
50. Contrasting Personalities
51. What I Expect of University
52. What We May Learn from the Life of Edison
53. Why Not Politics?
54. Two Aims for Modern Youth
55. Three Reasons for Learning to Laugh Heartily
56. Understanding the Other Fellow
57. What You May Not Know about Ether
58. A Visit to a Haunted House
59. Reflections on a Battlefield
60. The First Skyscraper
61. The First Novel
62. Chinese Drama
63. Right at Your Doorstep
64. Art in a Machine Age
65. The World Goes to School
66. On Being Tested
67. Electric Welding
68. Too Many University Graduates
69. The Road to International Peace
70. An Old Fable Applied to Modern Life
71. A Defense of Professionalism in Sports
72. The Personality of Flowers
73. The Romance of Steel
74. Books in the Fifteenth Century
75. Dickens's Greatest Character
76. Waiting for the Signal
77. Gypsies
78. Orchards in May
79. The History of Baseball
80. If We Didn't Have Telephones
81. Undeveloped Resources in the United States
82. Color Photography
83. A Tribute to the District Nurse
84. What Is Behind a Dollar Bill?
85. Our Merchant Marine
86. Dude Ranches
87. Being Aristocratic
88. Extravagant Economies
89. Talking to Oneself
90. Witchcraft
91. Outwitted
92. Human Flies in a Web
93. How It Feels to be Defeated
94. Good Health in a Machine Age
95. Meat
96. Twilight
97. Space Unlimited
98. Tragedies of the Wood
99. No Gasoline in the Tank!
100. What Makes Us Laugh?

*200 words
outline*

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Style appreciation. Taken from Departmental Examination 1943 1. Consider form and structure of sentences, choice of words, rhythm, illustrate detail meaning and general effectiveness. In your description be specific. Point out features which are characteristic.

PE 1408 W11 1938 V-3
WADE HAROLD HAMILTON 1890-
EXPRESSING YOURSELF

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